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COLIN MCRAE 4
Whip it good.

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EDITORIAL

RACING. DRIVING. OPEN-WHEELERS. RALLYING. V8 Supercars. F1. Nascar. Indycar. CART. Whatever you want to call it, whatever form it takes, the racing genre has been a long-time subject for videogames of all variety. The PlayStation in particular shares a close bond with driving – the original *Gran Turismo* not only helped the system secure its place in the competitive console business, it proved that the hand controller, and consoles in general, could still offer subtle, compelling, driving experiences – simulations as they are currently known. Perhaps more surprisingly was the popular response to this very simulation, created by the then-revolutionary car tuning aspect, and the innovative license tests: elements that are still today being underlined by hardworking development teams and PR releases. Really, quite the compliment for Polyphony Digital.

Our two major subjects this issue, *Need for Speed* and *Colin McRae*, have also been franchises tied to the PlayStation since close to the beginning, benefiting from and contributing

towards the new market Sony's breakthrough machine opened up. This time EA have taken the cue from *The Fast and the Furious*' popularity and are to bring a game to the table full of promise – the tuning aspect as seen in *Gran Turismo*, combined with *Need for Speed*'s traditional edge-of-your-seat attraction, could well make for quite a burden on the summit of the best-sellers chart over Christmas. *Colin* meanwhile, after a disappointing showing last time around, is getting back to its roots in its fourth incarnation, offering a much-needed, increased range of options and game modes, as well as parts tests which have unashamedly taken their cues from *Gran Turismo*. *PSW* is particularly keen for some epic two-player championships with the new, heavier driving mechanics. And to think *GT4* isn't that far off either!

Meanwhile, *Mace* saves PS2's face in race with Xbox, and the open-wheeler head-to-head finds a winner the round-about way. Christmas is heating up – *PSW* is stoking the fire. Grab a mug of tea and enjoy the show.

/ JACKSON GOTHE-SNAPE

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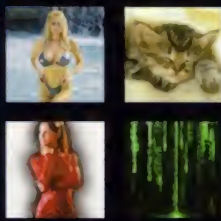
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GLOBAL

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JUDGEMENT DAY It's looking rather nice. Will the gameplay hold up?



WHOSE SIDE ARE YOU ON?
Good cyborg/bad cyborg.



OWWW MY BACK Arnie's spine takes a battering.

ROBOT WARS

PS2 PREPARES FOR TERMINATION!

THE NEW CHAPTER OF ARNIE'S BEST BLOCKBUSTER HAS SPAWNED AN EQUALLY DANGEROUS GAME. **TERMINATOR 3** ABSOLUTELY WILL NOT STOP UNTIL YOU ARE DEAD.

IT HAD TO HAPPEN – TERMINATOR 3 IS BEING crafted into an action game, ready for release later this year, with you controlling Arnie fighting as both a brutal enemy Terminator and a kind, touchy-feely one protecting the life of the gruff young adult John Connor. This time, the enemy Terminator sent after Connor has the ability to morph into complex metal objects – weapons, in other words – so we're expecting plenty of gunplay as well as the classic old Terminator-vs-Terminator hand-to-hand rucking. Appropriately, it's a first-person shooter, and the first ever game to use Arnie's voice and likeness – strange but true.

The game's 20 weapons range from modern rocket launchers and automatic weaponry to

crazy bugged-out future tools of destruction like the tantalisingly named SkyNet Arc-Laser. You'll also have access to the legendary visual command interface of the Terminator, complete with up-to-date mission objectives, on-screen information and even analysis of the weaknesses of your enemies. As the new T-X machine is chasing you and your ward, you'll encounter it again and again, using different attack strategies every time. Starting out in the war-torn future as a pawn of the machines, you'll get your share of man-killing before you are sent back in time to protect John Connor from the androids that follow you back. Apart from the lovely but lethal T-X, you'll also meet plenty of bullet-worthy prototypes and enemy

machines to knock out.

Made by Atari, which churned out the fairly unremarkable *Terminator: Dawn of Fate*, *Terminator 3* should improve on that title with the razzle-dazzle of actual movie magic. There's even five minutes' worth of extra movie footage not to be seen in the film. It's hardly *Enter the Matrix* levels of film-game interaction, but it's better than nowt.

In fact, this is already shaping up into a decent-looking blaster. We kinda liked the movie, especially in the end how John Connor turned out to be part cyborg after all. Aha! He's not actually cyborg! We were fooling all along. Seriously now: Atari, please make *T3* better than *Enter the Matrix*. Do Arnie justice!



PASSION



SMACK TO THE FUTURE

WARNING: WE'RE FEELING EVIL AND WE'RE GOING TO SPOIL THE PLOT OF T3 FOR YOU. DON'T READ ON!



*** Arnie's Terminator will keep getting his switch flicked from 'good' to 'evil' throughout the film, no doubt with 'hilarious' consequences. Oh dear.



*** The Terminator played by Mr Schwarzenegger may look the same as the previous model, but in fact it's an upgraded T-850 with extra abilities.



*** From what we've been digging up, a 'surprise ending' sets the scene for Terminator 4. Will poor ol' John Connor never get to have a lie in?



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HELLO GOODBYE He kills
copters in seconds.



BIKER BOND Fool the pilot with a rocket from behind.



TIME TO LEAVE: Magnetic
teeth proved very tricky.

SUPERMAN

BOND STILL THE BEST

SCREENS FROM EVERYTHING OR NOTHING REVEAL OLD FRIENDS AND NEW THRILLS.

FOLLOWING ON FROM LAST MONTH'S massive E3 feature, where we brought you the very first screens of EA's latest James Bond adventure, *Everything Or Nothing*, comes this latest batch of action scenes, and the impression we're getting is that this could easily be the best Bond yet.

Switching the action from a first to third-person perspective has been an inspired move for EA, with players now getting a proper view of the digital James Bond, as opposed to the usual first-

person view of hands and pistol. And just to make things even more authentic, EA has even managed to get the master of smug, Pierce Brosnan himself, to provide the voice himself, rather than the usual sub-standard soundalike we've suffered in the past.

Perhaps the most exciting snippet of information revealed in these screens is the presence of Bond's old nemesis Jaws – him of the big metal teeth. We're not quite sure yet if this is just reference to

the game's much-touted four-person Multiplayer mode, but we're keeping our fingers crossed that the main game will feature a classic Bond-Jaws showdown.

With action locations ranging from Red Square in Moscow to a mountain top fortress in Peru, *Everything or Nothing* is looking like vintage Bond stuff. Here's hoping it doesn't turn out to be another *Tomorrow Never Dies* when it's finally released later this year.

HAT TRICK

PRO EVOLUTION 3 HITS THE NET

ONLINE UPDATES CONFIRMED AS THE BEST GETS BETTERED.

KONAMI HAS CONFIRMED THAT PRO EVOLUTION SOCCER 3 will feature an online option enabling you to download the latest team line-ups and player stats onto your PS2. Gamers will also be able to suck up graphical updates from a giant computerised brain in Japan, altering the appearances of players (new haircut sir?) and modifying team shirts at the end of each season. As per usual, we're still hesitant as to the implications for Australian PES players after the online functions. Can we hook up to the same servers as those in Europe and update our games without hassle? These questions no-one at Sony, or anywhere, is prepared to answer. We just want Kewell at Liverpool/Europort!

More disappointment, as actual online play is definitely off for the foreseeable future. But, look on the bright side – the ball physics have been completely reworked to allow for more free-flowing games, the player animations have been substantially improved, and the Master League now features an all-new Champions League-style competition. The matches are noticeably faster this time around and it would seem that players will have to work harder to keep the ball under control; if you're currently struggling to piece moves together in *Pro Evolution Soccer 2*, this second sequel will really put you through your paces.



FIRST AGAIN!

PSW first reported that *Pro Evo 3* would feature online elements back in Issue 9 [that's February people!] way before other mags picked up on the story. That's how far ahead of the game we are. You want the news when it happens? Stick with us.

PSW'S 10 MOST WANTED



1. COLIN McRAE 04

Top three reasons why *Colin McRae Rally 04* is currently our number one most wanted game: the redesigned handling, the army of new motors and the revolutionary new Season mode.

2. METAL GEAR SOLID 3

The news that Solid will be able to break his leg in *Metal Gear 3* whenever the mood should take him gets *Snake Eater* to number two. We're counting down the days.

3. TONY HAWK'S UNDERGROUND

A move that at first smacked of desperation is at long last beginning to make sense. From what we've seen, *Tony Hawk + Grand Theft Auto 3* should = infinite fun (see page 36).

4. GRAN TURISMO 4

Playing *Colin McRae* this month reminded us that there's more to driving games than just *GT4*. Could Polyphony's reign be over? Nah.

5. NFS: UNDERGROUND

There's a reason this stunner is on the cover, and it doesn't relate to the chick (honest!). You have got to see the motion effects this game offers when cruising at top speed. Furious!

6. MEDAL OF HONOR: RISING SUN

The only thing we don't really like about this one is the luck of a 'u' in honour. EA, haven't you heard about a post-Fordist mentality? And, please can we see it, as soon as possible?

7. TRUE CRIME: STREETS OF LA

Still looking good, despite the fact that the number of *Grand Theft Auto 3* clones is growing steadily by the month. *True Crime* should be the pick of the pretenders/challengers.

8. PRINCE OF PERSIA

Our expectations for this one were lower than a snake's bumba. And then we actually saw it. He runs, on walls... Excitement comes as standard. [see page 46].

9. BEYOND GOOD AND EVIL

What once appeared to be another wacky French adventure is growing on us. War, aliens & photography mean that we should all look beyond the pig sidekick. Redesign looks tops too.

10. PRO EVOLUTION SOCCER 3

We've been ogling videos of *Pro Evo 3* this month in between games of er... *Pro Evo 2*. Is anyone surprised? Although, *FIFA* is improving...

DR DRE SAY

HIP-HOP YOU DON'T STOP

THE REAL SLIM SHADY COMES TO THE PS2.



DESPERATE NOT TO BE OUTDONE BY P DIDDY AND 50 Cent, Eminem has flogged his likeness to small American developer Conspiracy Entertainment, which is to mould a video game in his image. Known as *Mix TV Presents: Eminem* and described by the firm as "a fan appreciation title", the game sets the player a series of puzzles that have to be completed before the hip-hop track on the in-game jukebox fades out in a hail of swear-words and shout-outs. Imagine a cross between *Pass the Parcel* and the *Generation Game* and you're halfway there. Only much harder and much, much cooler.

As well as simple memory challenges (match up the two photos of Eminem giving the one finger salute, match up the two photos of Eminem baring his arse), players will also be required to unscramble images of the great man by sliding around fragments of a photo while gently bobbing their head.

When *Mix TV* is in the can, developer Conspiracy is keen to sit with Marshall Mathers with a view to turning *The Slim Shady Show* cartoon into a 3-D action game.

Four words: *Grand Theft*

Auto 3. Two more: Please don't. Sure, movie *8 Mile* wasn't the pile of arse cake that it could have been, but the videogame industry is totally different (we keep telling ourselves...help?).

BEASTLY

ALTERED BEAST ROARS INTO LIFE

THE CLASSIC SEGA ARCADE GAME IS RE-ANIMATED FOR THE PS2 GENERATION.

KEEN TO CASH IN ON THE CURRENT CROP OF arcade remakes doing the rounds, Sega has announced that it's hard at work on a brand new version of its fondly remembered two-dimensional scrolling beat 'em up, *Altered Beast*. Originally released in the late 80s, the game was a simple tale of Grecian warriors raised from the dead and their special ability to transform themselves into zombie-bashing beasts.

Rather than repeating this familiar tale however, Sega has decided to go all *Resident Evil* on us and swap the Ancient Greek stylings of the original for a more contemporary tale of secret military operations and genetic research gone wrong.

Everything's been fully updated to bring the franchise kicking and screaming into the wonderful world of '3D', naturally, although the series' key aspect – the ability to transform yourself into snarling, hideous beasts – is still the main focus of the action.

Details about whether the fighting-based gameplay of the original arcade game has been watered down with modern concepts such as 'puzzle-solving' and 'stealth' are still sketchy at present, but we're keeping our fingers crossed for something along the lines of scrap-heavy brawler *Devil May Cry 2*. *Altered Beast* should be out early next year.



POWER



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GLOBAL EXTRA >>

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BANGIN' CHOONZ

CHECK OUT THE LYRICAL GANGSTERS
EA'S SIGNED UP FOR THE SSX3 SOUNDTRACK.



X-ECUTIONERS

A quartet of New York-based master turntablists, this underground group mixes old school hip-hop, rap and traditional DJing into a satisfyingly beat hoppin' whole. The members of the crew – Roc Raida, Rob Swift, Total Eclipse and Mista Sinista – are all famous on the trick DJing circuit and our very own Art Editor Curtis refers to them as 'wicked'.



QUEENS OF THE STONE AGE

Having appeared on the soundtrack to just about every American sports game ever, it's no surprise to see the stoner rockers Queens of the Stone Age on the track list. A bit harsher than the Foo Fighters, but a bit easier on the ear than the likes of Slayer, Melville recently used his razor-sharp incite to describe them as 'all right'.



FELIX DA HOUSECAT

Chicago-based DJ Felix Stallings Jr. (to his mother that is) specialises in electroting house music. Not satisfied in churning out his own mix of new beats and 80s-style synth however, Felix is also something of a world-renowned master of the art of remixing, having worked with both Diana Ross and the lovely Kylie Minogue.



N.E.R.D.

A group formed from the highly respected hip-hop producers Pharrell Williams and Chad Hugo and their mate Shay, N.E.R.D. stands for No-one Ever Really Dies (surely an unfortunate acronym). A mixture of rap, hip-hop and R&B, these guys really know how to bash out a tune. 'Nice', as our boy Jon Brown surmised.



SSX3

THE EXCITEMENT'S MOUNTAIN! SSX3 CHECKS BACK IN SPORTING A TOO-COOL-FOR-SCHOOL SOUNDTRACK AND BETTER, FLAKIER SNOW.

> PUBLISHER EA
> GENRE SPORTS
> OUT NOVEMBER

NO MORE SCREENS OF THE BLONDE CHICK WE featured heavily in our exclusive cover feature a few issues back, but look! We've got pics of a new person! Aren't we just the nicest?

Although the 'Out Of Bounds' tag appears to have been dropped for now (it'll be back before you know it) the game itself is still shaping up to be worthy successor to *SSX Tricky*. The enormous mountain down which all 17 of the multi-route courses run is slowly filling up with some superb graphical effects and a healthy roster of over 100 *Tony Hawk's*-style challenges to keep even the most experienced *SSX* player busy twiddling their joypads for some time.

When you've completed the 17 courses individually, you'll have the chance to ride the entire

mountain in one go, a 30-minute route that the developer describes as "the ultimate ride." Apparently the shortcuts will be slightly harder to access this time around, often requiring you to complete a set challenge before the path is unlocked.

Another worthy new bit of information regards the talent signed on for the soundtrack. No, not which Hollywood stars Electronic Arts has signed to do the voiceovers – unfortunately it's still keeping quiet on that one. This concerns the musical acts that have been signed up to produce 'da toonz' and it's a healthy mix of new-wave rock, rap and house supplied by such triple-A recording artistes as X-Ecutioners, Felix Da Housecat, and the Queens 'we're in every game going these days' of the Stone Age.

Expect plenty more info on this top-looking snowboarder as we approach its promised autumn release date. Until then, gaze into the eyes of these screenshots and dream about tomorrow.



HIGH SCORE The addition of more linking moves should help for the big combos.

SNAKES ALIVE

MORE DETAILS OF SNAKE'S
LATEST ADVENTURE REVEALED.

WITH OTHER MAGAZINES STILL FLAILING IN THE wake of our trail-blazing preview last month, anticipation over the next *Metal Gear Solid* is already starting to reach fever pitch here in the office, and that's despite it still being over a year to release!

Producer Hideo Kojima is being predictably tight-lipped about his latest project, but that hasn't stopped the odd detail and rumour trickling out of Konami HQ. For one, there's the whole hunting concept, and while it's still true that the more of a cer-



tain animal he eats the more he'll acquire a taste for it, it's essential for Snake to maintain a balanced diet. Only by varying his calorific intake can Snake maintain his stamina and concentration, otherwise he'll find himself slowing down, even developing the shakes if things get really bad.

Other snippets of information PSW has recently discovered are the confirmation that the radar system that proved so vital in the first two games will definitely not be back for the third – partly to make things more intense – and that Snake can break his bones, especially if falling from high ledges and branches.

One thing Mr Kojima has confirmed however is that *Metal Gear Solid 3* is set during the 60s, further adding fuel to the rumour that you play as Big Boss – Snake's father. And while there won't be any kind of Raiden style character swapping, as with *MGS2*, Kojima has promised a major plot twist at the end. Now if that doesn't sound exciting we don't know what does.

GLOBAL INSIDER

NEWS SNIPPETS THAT DON'T RUIN DINNER



SAM FISHER BITES BACK

After wowing the public with his swoon-inducing graphics, if not his slightly turgid gameplay, Sam Fisher is set to return in a sequel titled *Splinter Cell: Pandora Tomorrow*. There're no solid details as of yet, but online multiplayer missions have been promised. One thing the new artwork does show is a more outdoor, jungle-based – one might say almost *Metal Gear 3* – theme to it all. Perhaps that's why Ubi Soft waited until after E3 to announce it...

JILL VALENTINE TO THRILL AGAIN

The Hollywood game-to-movie machine is creaking back to life as details emerge about the *Resident Evil* sequel, *Apocalypse* (it was originally called *Nemesis*, although this was dropped to save confusing it with the recent ropery *Star Trek* effort). The big confirmed news is that as well as featuring returning star Milla Jovovich, characters from the games will make their first appearance, including Jill Valentine, and potentially both Albert Wesker and Chris Redfield. Fanboys rejoice!

OPTIMUS PRIME, DUDE

Our good friends down at Melbourne House, Atari's big Aussie developer in Melbourne, and makers of top quality releases such as *Grand Prix Challenge* and the PC's best bike sim ever, *GP500*, are going strong on their next project, *Transformers Armada*. Due early next year, the game takes advantage of the developer's driving experience, offering a vehicle-based action extravaganza. Hopefully, we should be able to bring you a true blue exclusive in the not too distant future.

WINNING 11 SEVENTH HEAVEN

Sure, we might already have a *Pro Evo 3* story overleaf, but we simply can't get enough. August 7 marked the Japanese release of *Winning Eleven 7*, the game that will provide the backbone and almost all the internal organs of the European *PES3* being. And so, for those of you who travel to Japan, get a copy and play it, or something. Language doesn't matter with the beautiful game. No doubt you'll be hearing report from our Japanese correspondent soon. PSW: bringing Kewell to 'Pool.

PRIDE



EXCLUSIVE TO THE...

PlayStation 2



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DIALOGUE



THE PART OF THE MAGAZINE YOU WRITE, THEN WE TYPE IT UP IN THE CONDUIT ITC FONT AND PUBLISH IT ALL.

ALL LETTERS ARE RUBBISH. INCLUDING THIS ONE

This is my second later that probably won't get printed. I am not complaining as the letters you print are really important. No actually they are not. Some of the letters you print are rubbish, some have nothing to do with games, and don't actually have a point to them. I read nearly every issue of your magazine if I have the money, and if I don't, I work my arse off to get some money. See, I bet this will be printed like the other ones you get, going on about nothing. Please ignore last sentence, its not part of letter, just my thoughts. I will get to the point now: why is it that so many games are (excuse the French) so shit?

Nick Maginnis

Well, that's a very interesting point that you raise there. Actually... (puts finger in ear)... I'm getting word from the studio... (listening attentively)... and no... no... I can confirm that in fact that's a rubbish point that you've raised there. A really, really rubbish point. Don't get us wrong, we like the intro. It's rambling and incoherent, - everything we look for in a letter - but that last line, when you attempt to pass comment on the state of the software industry, that really lets you down.

9 THINGS TO DO WITH AN XBOX

1. A doorstop.
2. A really crappy frisbee.
3. A life-raft for no more than seven people.
4. A substandard games-console.
5. To only play games that are on the PS2 or GC.
6. To play Halo (and only Halo).
7. Attach wheels et voila... a skateboard.
8. To use in self defence if you get burgled.
9. To pay something like \$60 to play DVD's.

Nick Maginnis

Nick's back! Why bother to make fun of Xbox owners when our readers can do it for us?

VOICE OF REASON

Do any of you guys not think that with top-quality games there should also be top-quality voice acting? I mean *Devil May Cry* and its sequel are two of the best games ever, but the acting is terrible. Surely Capcom could spend a few more pounds on real actors, rather than just getting the office janitor and secretary to do the voices. If the game cover happened to say something like "starring Brad Pitt as Dante" I'm sure they'd sell more copies. As for Lucia, well, let's just say that her voice acting starts with the letter 's' and ends with the letters 'hite'. Nuff said.

Marty

Spot on boss.

PRIMAL SCREAM

Just thought I would write in and congratulate Sony on its excellent game *Primal*. This is what



the PlayStation2 was made for - excellent graphics, sound and gameplay. If only all games were made like this. Anybody who hasn't bought *Primal* yet, I would urge you to go out and do so now as it is one of the greatest gaming experiences I have ever had and I've now been playing computer games for well over 15 years!

Steve Fawkes

Clear off mate. We don't want your sort.

IF I SWEAR, I LOOK 5% HARDER

This is a letter to ask why. Why do you try to shift the PR **** that companies send you to us? OK, there may be some sad **** that wants this ****. But instead of embarrassing yourselves by printing the **** they give you in the mag, why not take the alternative: pile it into a car (make sure you use gloves) then set the car on fire (use plenty of petrol) and then push the car in to the sea (make sure it is deep) and then kill the sad gits that send you this ***** just to make sure they won't do it again?

Chris

Who's proud to sell magazines now then eh?

AND ANOTHER THING...

I'd just like to make the point that reviewing games is stupid. Stupid because everyone has different tastes, and what you might think is rubbish, I might think is really good. Like peanut butter. I can't stand the stuff, but I appreciate there are others who may well enjoy it. And do I write a magazine slagging off peanut butter? No, I bloody don't. I remain neutral on the entire subject whenever it is raised. Which is surprisingly often. So think on.

Darren Fowler

We know when we're beaten.

WHAT'S THE MEANING OF THIS?

Why is it that all games don't have a meaning to them now? *Metal Gear Solid 2* didn't have a

meaning. Yeah it was a good game, but there was no real objective. The strange ending bit with the colonel going weird was just stupid. Short letter, but that's all I can think of.

Michael Morris, via email

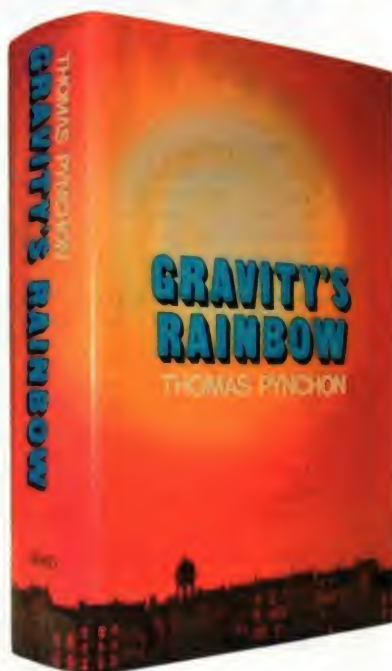
Michael, we believe that you've finally grown out of games. According to our resident psychotherapist, Dr Hamish McFollowthrough, it's not uncommon for video game players to seek meaning in games where there is none. It's time for you to move onto books. If you can't find enough meaning in Thomas Pynchon's *Gravity's Rainbow*, an enormously difficult study of life in post-war Europe, you'll have to give up and move onto those jigsaw puzzles of baked beans.

NOTES AND QUERIES

I'd like you to try to answer a little query of mine. I was on my way home from the shops having just brought *Burnout 2*, a fine game that I bought under your direction. And I came upon something rather peculiar, a mystery beyond any explanation... four empty pages in the instruction manual filled with lines and the word "NOTES" at the top. I found it strange there should be such pages. What are they for? I must admit not all game manuals have this section, but a few do. My first thought was these pages should be used to write hints and cheats, but if you ask anyone who keeps cheats with their games, the chances are they write them on little scraps of paper and leave them in the box. So I ask you, wise *PSW*, in a puzzled tone of voice, "WHAT THE HELL IS IT FOR?"

Gez

They probably just had a few pages left over



and couldn't be arsed to fill them with anything meaningful. A policy we may adopt next month to allow us more time with PES2.

USE YOUR BOX

May I say making games like Midtown Madness 3 exclusive to the Xbox isn't going to tempt anyone over to buying an Xbox. Anytime Xbox owners want to talk about exclusive games all you have to do is throw up a one finger salute with *GTA: Vice City* and *Gran Turismo 3* tightly gripped in hand.

Fa Barker

Cha!

THE DEPTHS OF DEPRAVITY

Your 'Australia's Most Wanted' the other month got me thinking. It got me thinking about which mainstream Hollywood movies were yet to be turned into softcore porn vids. I quickly discounted the obvious ones – *Saving Private Ryan* has been done, *Blair Witch* has been done, *Indiana 'Bones'* must have been done – until I arrived at a classic. You've seen eighties classic *Three Men and a Baby*. You've seen its sequel *Three Men and a Little Lady*. Now get ready for *Three Men and a Dirty Woman*. It sounds sick until you think about it. After all, the three 'dads' in the original film weren't actually biologically related to the girl. Once she reached the age of consent (which she now would have as she was born in



DEPTHS OF DEPRAVITY He could really do with the money.

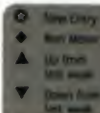
1987, the year the first film was released) it would be perfectly legal for the four to engage in acts of a sexual nature. Added to which, Ted Danson could do with the money.

Harry Crumb

For the first time in the history of PSW, we're actually lost for words. Wow.

inform Charts

Thisweek	Lastweek	ProdName	Platform	ModName	Manufacturer
1	0	⊕SOCOM: US Navy Seals	ps2	Action	Sony
2	0	⊕Tomb Raider: Angel Of Darkness	ps2	Adventure	Eidos
3	2	▼GTA: Vice City	ps2	Adventure	Take 2
4	0	⊕Eyeto: Play	ps2	Compilation	Sony
5	1	▼Lord Of The Rings Two Towers	ps2	Adventure	Electronic Arts
6	6	◆Grand Theft Auto 3 Ptm	ps2	Adventure	Take 2
7	3	▼Enter The Matrix	ps2	Adventure	Atari
8	4	▼The Hulk	ps2	Adventure	Vivendi
9	7	▼Harry Potter Chamber Of Secrets	ps2	Adventure	Electronic Arts
10	16	▲WWE Smackdown 4 Shut Your Mouth	ps2	Sports	THQ
11	8	▼Midnight Club 2	ps2	Racing	Take 2
12	5	▼Dynasty Warriors 4	ps2	Action	THQ
13	14	▲Devil May Cry 2	ps2	Adventure	Capcom
14	11	▼Spyro: Enter The Dragonfly	ps2	Adventure	Vivendi
15	10	▼Rayman 3 Hoodlum Havoc	ps2	Adventure	Ubi Soft
16	18	▲Red Faction 2	ps2	Action	THQ
17	9	▼Rtn Castle Wolfenstein Op Res	ps2	Action	Activision
18	12	▼The Sims	ps2	Strategy	Electronic Arts
19	13	▼Tom Clancy's Splinter Cell	ps2	Adventure	Ubi Soft
20	0	⊕AFL Live 2003	ps2	Sports	Acclaim



inform

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> ROUGH AND READY

Meet Jack Wade and Leeza. They excelled at the school of clichéd gaming characters.



“A FREELANCE COP FOR HIRE IN A DIRTY NEAR FUTURE LANDSCAPE”

HEADHUNTER: REDEMPTION

GOT A HEAD? NOT WITH THIS MAN AROUND, YOU WON'T. EXCEPT YOU'RE REAL AND HE'S NOT. OH. SO YOU'RE PROBABLY SAFE. ER, NEVER MIND....

> GENRE	ACTION
> DEVELOPER	AMUZE
> PUBLISHER	SEGA
> ETA	NOVEMBER

NOT THAT WE'RE COMPLAINING, BUT IF ALL sequels have to have a colon and a word after their main series title, does it always have to be something quite so abstract? How about *Headhunter: Time To Kill Some Men*, *Headhunter: The Next In The Series*, or even just *Headhunter: He Hunts Heads*?

OK, OK. Rant out of the way. First of all, don't feel shame if you didn't play the original *Headhunter*. It started life as a game on Sega's big *Titanic* impression, the Dreamcast, before eventually appearing on PS2 near enough graphically unaltered. It didn't look too bad for all that, but *Headhunter: Redemption* is certainly a massive step up in terms of visual prowess. It's a third-person action-adventure with a flavour all of its own, in part largely to the franchise's razor-dodging hero Jack Wade. He's a freelance policeman, a cop-for-hire in a dirty near-future landscape. Hmm, nice idea there guys.

Redemption has the distinction of being set in a futuristic utopia and a futuristic dystopia at the same time – Jack Wade's world is divided into two halves. If you're lucky, you get to live in the ultimate consumerist, multiplex, implant-enhanced megalopolis Above, where punters are told they're perfect – as long as they stay beautiful and profitable. Draw the short straw and you're trapped Below, with the gangstas, whores, rebels and hackers... (yeah, this bit sounds more fun to us too.) Jack's mission takes him into both places, and you'll need very different skills to survive in each of them. You're going to have to get used to sneaking around the ivory towers of the topside's giant corporations, as well as handing out tightly-wrapped parcels of rough justice to sinners in the underground. This time he's joined by new recruit Leeza, a tough cookie schooled in the hard-knock life of Below. Playing as both characters, you'll uncover a massive conspiracy to take over Above by the very computers who serve the humans. Meaning that as well as taking contracts to shoot perps, you'll also get to fight huge servo-machines.

Jake's trademark bike is back from the first game, which he'll use to travel across the giant cityscape in search of ever more lucrative contracts. As long as there's room for one more on the back, that is. Jack's 20 years older and even more bitter (if you can believe that), so there's scope for even more mindless shooting than in the previous game.

Expect guns galore – OK, not exactly galore, because the blurb we've got here talks about 'over 6 state-of-the-art weapons and gadgets'. Which we presume means there's seven of them. Bike-based combat will play a large part in the game, as will taking human hostages (this year's developer fad, if *Metal Gear Solid 3*, *Die Hard Vendetta* and *Dead to Rights* are anything to go by). Check out these shots of Leeza in action and see what you think. Personally, we're ready to be pleasantly surprised by this one.

FIRST OPINIONS

The first game was a flawed classic. This has a good chance of being something more substantial, although there's a lot of tough competition in the action/stealth/bearded man genre right now, what with *Metal Gear Solid 3* on the way and all. Keep a beady one out for more *Headhunter* information in your favourite PS2 mag as soon as we ferret it out.

/JOFF BROWN



HEAD HONCHO HUNTED DOWN

DEVELOPER MAN JOHN KROKNES GIVES US THE DIRT.

PSW: Why are there two characters this time? Can you tell us a bit about how they affect the plot and how they interact with each other.

John Kroknes: Jack develops a dependency on Leeza and vice versa. However, the player can't choose when to switch between them as it's controlled by the narratives.

PSW: Does stealth play as big a part in *Redemption* as it did in the original or is the gameplay more action-based?

JK: Stealth is always an option, but should be chosen as an individual player's strategy to improve your position for the action scenarios. Unlike some stealth-focused games, *Headhunter* always leaves you an option to escape if you are spotted.

PSW: We've spotted an enemy character that looks like Fatman from *Metal Gear Solid 2*. Are there any other cheeky references to MGS?

JK: Personally, I don't know which character you are referring to. I've only played the original MGS, and lost interest in the the sequel because of the story.

PSW: Have you been influenced by the stealth/action genre? Both MGS 2 and *Splinter Cell* have added some great ideas.

JK: We've looked at other great games to see where functionality can be improved. We've aimed for an easy control method that's easy to grasp, and pick up for casual gamers, but also included depth for the hardcore audience.

PSW: What is the main development over the original that you think gamers will go for?

JK: The way we've improved and smoothened functionality. Hopefully, you'll be surprised by the direction we've taken in *Headhunter Redemption*. It's still very much *Headhunter* - but in a very unpredictable amaze way, and I do hope that fans of the original and new players will find it an improvement and a welcome addition to the franchise.

HEALTH
IT'S ALL BLEAK. The future.
Cue metal, fire and darkness.

I'M NOT PARANOID... But they are all out to kill me.

A JOB TO DIE FOR. How Leeza wished she never met Jack.

ABOVE AND BELOW. A subtle comment on capitalism...

GREEN SEQUENCE. The computers are trying to take over (No we're not).

SISTER OF MERCENARY. Jake's joined this time by Leeza.

JUMPING JACK. We hope there's not too much of this platform crap to do.

HEADHUNTER REDEMPTION FACT!

> GET REAL

You'll have to get through a rigorous virtual reality training scheme if you want to excel in the field of combat.

> PAYS THE RENT

Jack's still at the dodgy corporation Stern. Will he find justice? Why else do you think it's called *Redemption*?

> A CAST OF... SEVERAL

The extras include Angela Stern, Wade's ex and owner of the Stern corporation, and a rebel called Che.

> THERE IS NO SPOON

Machines that want to rule? Underground rebels who want to take over? Not influenced by *The Matrix* then...



> DOUBLE TEAM

Life isn't easy for Mr XIII, but not all the military are against his quest for the truth.

"IT'S THE BOURNE IDENTITY MEETS THE POWERPUFF GIRLS"

XIII

NOT PRONOUNCED EX EYE EYE EYE, YOU MUPPET.
IT'S THIRTEEN, AND IT'S GOING TO BE LUCKY FOR SOME.

> GENRE
> DEVELOPER
> PUBLISHER
> ETA

SHOOTING
UBI SOFT
UBI SOFT
SEPTEMBER

URGH. WHAT A NIGHT. YOU'VE WOKEN UP ON

a beach somewhere on the east coast. Maybe it's Maroubra – except you're in the US. You have no memory of what you did, until someone tells you: putting it bluntly, it looks like you went and murdered the president of the United States of America last night. There's video evidence to prove it. And to top it all off, somebody's covered everything in thick, black lines. And you can see sounds. How's that for a hangover?

Those who played last year's *Gungrave* may recognise the tech-meets-toon style of new shooter *XIII*, but this is far more fast-moving and ambitious. It's not a million miles away from *Jet Set Radio*'s look, minus the Japanese hip-hop stylings and plus some French chin-scratching. Although main characters are cel-shaded, everything else wavers between cartoony and realistic. Unsurprisingly, the Feds want to have a word about the president-shaped hole in the landscape. Other, more sinister, agents are also gathering round for the kill. On the plus side, you've got the skills of a killer and a ton of makeshift weapons around. It's the *Bourne Identity* meets the *Powerpuff Girls*.

Pump off a round into an enemy's head, and as well as hearing the satisfyingly chunky sound effects, you'll also see a string of "AAAAAAGH!"s appearing on screen, just like a comic book. Gimmicky, yes, but useful too sometimes. Stand still for a second or two, and you'll activate your heightened senses. You'll be able to hear guards walking in different rooms – and best of all, you'll actually see their footsteps on screen as the word 'Tap' accompanies their every move, right where they're walking. It's kind of like seeing through walls. Only not. With words. It's simple when you see it working, honest.

TEEN ANGST

Get an impressive kill in, and three comic-style panels appear at the top of the screen, showing the gory death. This helps confirm long-distance kills and is entertaining when showing other victims. Panels also tell you what's going on in different parts of the level, or point out items of interest in rooms you enter.

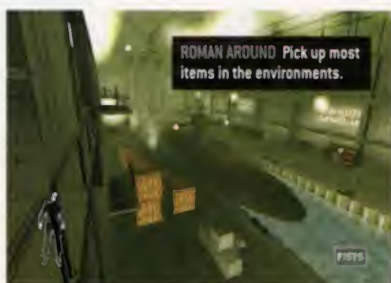
Not only does *XIII* look different from your standard shooter, it also departs from the dogma of normal shooting options. Take objects, for example. In most shooting titles, you can't pick up much except for the odd power-up. In *XIII*, everything is literally up for grabs. Chairs can be smashed over evil heads, bottles and knives can be thrown, and all manner of mundane stuff can be turned into a weapon. Enemies are no exception. As is slowly, but surely, becoming the norm in this breed of game, you can grab nearby enemies and use them as hostages. If it all goes wrong and your tactical hostage-taking doesn't get everyone to put down their weapons, well, there's always the human shield option instead. With this sort of variety, it looks like the visuals won't be the only thing to impress us about *XIII*.

FIRST OPINIONS

Those looking for something different in the shooty universe are advised to keep an eye out for *XIII* – it might just provide a welcome relief from the cookie-cutter pseudo-realism of so many other games. Cartoonish, yes, but this ain't for your little brother. Unless he's a bit psycho, of course.

/JOFF BROWN





LIVE STRIP SHOW

XIII'S STORY. IN COMIC FORM. TOLD BADLY. VERY BADLY.



XIII FACT!

> LE BAF!

XIII is based on the comic book by Jean Van Hamme and William Vance. They're gods in their native France.

> DAY OF THE WHAT?

You'll be hunted by a killer known as The Mongoose. It seems all the cool animal codenames have been taken.

> DRAWING FROM LIFE

Humans were used to model the drawings of the enemies. There's realism in there. Somewhere.

> LE DEJA VU

To flesh out XIII's character, you'll get to play through brief flashbacks of his life before the game begins.





COLIN MCRAE RALLY 04

OUR VERY OWN MCRAE OF LIGHT RETURNS TO ILLUMINATE THE PS2. BUT HAS HE GOT ENOUGH FUEL IN THE TANK TO POWER A FORTH SUCCESSIVE VICTORY?

> GENRE
> DEVELOPER
> DISTRIBUTOR
> ETA

RALLY DRIVING
CODEMASTERS
ATARI
SEPTEMBER

TO EXPLAIN TO YOU THE MOST SIGNIFICANT difference between *Colin McRae 04* and *Colin McRae 1, 2* and *3*, we're going to need to get a little technical. Don't worry, we'll be gentle. Layman's terms at the end. First, the full-fat version straight from the gushing udder of the plumpened boss cow (plumpened boss cow played by Rick Nath, *McRae 04*'s associate producer): "In previous *Colin* games, each of the cars had an individual pivot per wheel. The problem with that was that you didn't get a great level of control, so we had to put an overriding

pivot located in between the front two wheels. I think that's why quite a lot of people liked the handling, because it meant you could quickly and easily get into driving the car. You had a lot of control and you could swing the vehicle around quite quickly."

We'll stop him to make sure you're still with us. The brass tacks: whereas a real vehicle turns on four points (each of the wheels), the cars in *Colin McRae 1* turned on just one, which made it easier to play but far less realistic. Carry on: "What we've done with *Colin McRae 04* is to



FEEL THE BURN That's a real handbrake turn.



remove that, redo all of the surfaces and change the car physics and the handling of the car around. You've still got a lot of control but it handles more like a real car would. For example, the way power transfers. When you put the car into a slide you can keep in the slide for longer. Now, you put the car in the direction you want, then you power down and you shoot off in that direction, which is pretty much the way a proper rally car works."

GRAVEL PIT

It doesn't take long to feel the difference. For one, it's a lot harder. We drift off into the ditch five times during the first split, muttering to ourselves about how we preferred the old way of doing things before slowly coming to appreciate the subtleties of the new system. The cars are certainly less responsive than before but – significantly – they feel much more solid, particularly when you're sliding them into hairpin bends, wrestling to stay straight in a hail



PIXEL PERFECT The trees are alive with pixels, not polygons.



SUBARU PDD Dung heaps affected traction and the steering lock failed. TURN ON AIR CON. NOW!



GREAT SCOT Even rally heroes hit the skids sometimes.

of dust and gravel. So while the remainder of the game has been somewhat dumbed down (the tuning options are a good example. We'll get to those later), the actual driving has been taken to a whole new level of sophistication. We're talking polo-neck jumper, ivory cigarette holder and gold-plated monocle here, a world away from the working-class meat-and-two-veg upbringing of *Colin McRae 1*.

But won't this increase in difficulty alienate the series' longstanding fans? Rick says not: "Sure, it'll take fans of the original a lot of time to adjust to *Colin 04*, but ultimately I think they'll be pleased with the changes we've made. When you go into a corner, normally you'll brake or you'll slow the car down and then accelerate again. That's the tip I'd give you if you pick up *Colin 04* again: go into the corners, take your finger off the throttle, put it in the direction you want and then accelerate again. You'll find it makes a lot of difference. The way I see it, we're getting closer and closer to simulating the way



MC RANKING

A COMPARISON BETWEEN COLIN MCRAE 3 AND COLIN MCRAE 04.



	COLIN MCRAE 3	COLIN MCRAE 04
CARS	20	23
NOVELTY CARS	5	0
COUNTRIES	8	8
DRIVING SURFACES	20	34
TYRE TYPES	10	19
SINGLE-PLAYER MODES	2	8
MULTIPLAYER MODES	1	8

VERDICT: The huge increase in the number of surface and tyre types should please the hardcore. It's also worth noting that you can play all of the game modes in multiplayer in *Colin 04*, either cooperating with a friend and driving for the same team, or against a sworn enemy for rival manufacturers.

the rally car works. It is similar to previous *Colin* games but there's something fundamentally different. People can't just pick up it and expect it to be the same."

For Rick's part, he's satisfied with the end product: "I was very sceptical about the way the car would handle when we removed the central pivot, but I have to say that I've been really pleased with how it's turned out. A lot of people around the office were going, "Nah, we won't be able to do that." In terms of the time restrictions and how much time would be needed it seemed like an impossible job, but the game designer who worked on it has single-handedly redone it and I'm really pleased and I'm proud of how it works." You can only truly appreciate the impact this has on the playing experience when you've got the pad in your hand and the disc in the tray, but until such time you'll have to take our word for it: *Colin McRae 04* has the best car handling this side of *Gran Turismo 4*. High praise indeed.

DRIVEN BY YOU

Major roadworks are also currently taking place in and around the Championship area of the game. When designing this load-bearing mode, the developer returned to the blueprint of *Colin McRae 2*, shunning the Being Colin McRae-ovich feel of part three, where you could only play a Career mode as the eponymous Scotsman. This time around you race as yourself, driving any one of the cars for whichever team you like. In the words of the project's associate producer, it makes for a more "open" championship, which should please those of you who quickly tired of



STAY TO THE LEFT Miss a turn and you'll hit unforgiving walls.

the suffocating, heavily restricted structure of last year's *Colin McRae 3*.

The undoubted highlight of the new Career mode is the ability to partake in parts testing (see panel). Here you're set a timed challenge – keep the rev counter at a certain level for a set number of seconds, hammer the suspension on all four wheels over a series of jumps – and rewarded with an upgrade to your existing motor should you manage to succeed. Rick Nath: "For us, it's something that happens in rallies that we wanted to get in there. Real rally drivers will probably tell you that they hate having to do parts testing. From their perspective, they just want to get out there and drive, whereas the testing part is fairly mundane but well worth doing." The tests are similar in style to the mini-challenges that make up the licences in the *Gran Turismo* games, only a pinch less annoying. Once again it would seem that Codemasters has struck the perfect balance between realism and playability: "The tests are something that are



ZOOM ZOOM Colin considered a career in car commercials.



EASY TIGER Gear sticks and knees feel similar.



DIRTY LONER The visuals let you see for miles.



TOP GEARS The Subaru is still the players' favourite.



DITCHED The co-driver was quickly dismissed.



HAWVY NAP He sure fell asleep at a vital moment.

"YOU CAN NOW CREATE NEW CUSTOM RALLIES"

enjoyable and help to break the game up. There's a lot of emphasis on the fun aspect of it. When we first did the suspension testing, we did it like a proper test where you worked to various levels, but you didn't try to physically break the component. When we were playing it through, we came to the conclusion that it would be more fun to try and just break them in the quickest time possible." We couldn't agree more.

Other points of interest with regard to the Championship mode: you can now create custom rallies pieced together from your favourite individual stages (the first thing we're going to do is to make a rally consisting entirely of stages that don't feature bridges. For some reason they're incredibly narrow in *Colin 04*), while a number of classic stages from previous games have been resurrected and given a

thorough dusting down. We assumed this was laziness on the part of the developer – why bother to cook up a meal from scratch when you can re-heat yesterday's leftovers? – but apparently not. Apparently it's something that you, the humble fan, has been hankering after for years: "One of the things that came up on the forums is that in real rallies they reuse the same tracks again and that it would be good if there was some continuity in having routes that have been used before in previous *Colin* games. They do play differently with the new mechanics."

TECH HEAD

As we mentioned earlier, the technical aspect of setting your car up has been slightly simplified. The menu systems are now cleaner, far less flashy and three times as efficient, allowing you



SNOWFLAPS Brake and create the biggest snowstorm ever.



OLD FAITHFUL Traditional tracks will please PSone Colin fans.

BIT PART PLAYER

THE PARTS TEST CONFIRMED
THUS FAR EXPLAINED.



1/ THE ENGINE TEST

WHAT'S THE IDEA?:

The idea here is to keep the rev needle in the green zone for five straight seconds.

WHERE'S THE CHALLENGE?:

Each time you move up a gear, the green area gets gradually smaller. It's pretty tough.

WHAT'S THE REWARD?:

A new and improved engine that allows for faster transitions between the gears.

2/ THE SUSPENSION TEST

WHAT'S THE IDEA?:

Each of the four bars relates to the suspension of one of the wheels. Give them hell.

WHERE'S THE CHALLENGE?:

You need to pull big jumps to damage the suspension, so you'll really have to be going some.

WHAT'S THE REWARD?:

A replacement suspension system offering a smoother ride and less slowdown on landing.

3/ THE BRAKE TEST

WHAT'S THE IDEA?:

To accelerate to top speeds, then to brake suddenly and stop within a designated zone.

WHERE'S THE CHALLENGE?:

You haven't got much room for error here—brake too late and you'll overshoot.

WHAT'S THE REWARD?:

More powerful brakes that allow you to leave it later before you slow into a bend.

to alter all seven components (the ride height, the spring level, the anti-roll level, the brakes, the steering, the gearbox, and the tyres) from a single screen. Easier to use certainly, but Codemasters was keen to ensure that *Colin 04* retained the depth of the previous games: "You can get quite heavily involved in the technical aspect of the game. I remember seeing some figures yesterday and there's something like a million and half possible configurations of the car. There are pre-defined settings if you don't want to get into it, but the more time you spend on your car the better your times will be."

The same applies to the pre-race information: invest the time in reading through the breakdown of the forthcoming stage (1st split—34% light gravel, 12% medium gravel, 54% hard gravel) and you'll greatly increase your chances of finishing first. The amount of data is staggering, but according to our man on the inside it all serves a purpose: "We've had feedback from Nicky Grist (McRae's former co-driver), who's been working with our designer, and he told us that this is how he puts together his pace notes. If people do want to see what the most difficult parts of the stage are they can. The idea is to look at the stage

to isolate the hard part. Then you know that when you get into the second split you need to concentrate more."

Complete the Championship with the two and the four-wheel motors and it's time to move into the Group B category, wherein you'll find a gathering of heavily modified classic cars (see panel). The most noteworthy of the Group B cars available thus far is a gaudily coloured Lancia 037. It's truly horrific to drive, sliding over the road like a masseuse's oily hand over the greased-up fat-rolls of a sweaty old rich woman. Still, it looks cool. You could image Burt Reynolds pulling up outside Studio 54 in one of these bad



CRASH COURSE Colin became fixated on the panel sponsors.



boys before tossing the keys to the doorman and slipping him a coke-stained C-note. So we're glad it's in there, even if we can't ever imagine wanting to drive it again. Here's hoping the remainder of the Group B machines in this category are every bit as memorable.

PROFESSIONALS ONLY

Clear the classic cars and you're officially ready to take on the biggest obstacle the *Colin McRae* universe can throw in front of you: the hidden Expert mode. Those who manage to unlock it will be immediately strapped into the cockpit of a Citroen Xsara (the camera is



REAR VIEW TERROR The exhaust was never coming back.

Tyres

LIGHT GRAVEL
A good all-round gravel tyre. Most effective on light gravel surfaces.

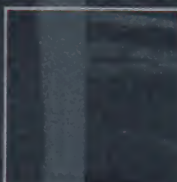


CAR SET-UP

Options: ☐ as ☐ back

Tyres: LGR HIGH HPD BGA HEV
Ride Height: LOW
Springs: SF T
Anti-roll Bar: SF T
Brakes: FMT
Steering: LOT

P1
greece
ambassador
player 01 (hrs)



"PLAYING COLIN 3 FEELS LIKE A NOSTALGIA TRIP"



UP AND UNDER Can I have a new car? Mine's broken.



permanently fixed to the interior) and forced to drive without the aid of visual prompts. Rick Nath's tried it and even he struggled: "Basically you have to listen out to hear what type of road surface you're on while concentrating on the instructions of your co-pilot. The full damage is turned on. It's rock hard. There are some fanatics that will play it on Expert mode and win Championships. It just happens to be that I'm not one of them."

BUMP AND GRIND

This being a sequel, the developer is incredibly keen to impress on us the visual improvements made between the There and Then and the Here and Now: "We've redone the graphics from

scratch. There's a new engine in place to allow for greater draw-distances. We made the conscious decision to improve the countries that we had in *Colin 3*. *Colin 3* was our first PlayStation2 game and this time around we know what the PS2 can do. That's why a lot of the countries look vastly different." Take a drive through the Australia stages and you'll instantly see what he means. The sheer volume of 'stuff' – trees, shrubs, grass, logs, bushes, leaves, grass, wombats (probably), roos (probably), used condoms (probably not) – is overwhelming. It's dense and colourful and animated and alive. So alive, in fact, that you get the impression that if you could only find a way through those damn trees you'd eventually stumble upon a white Toyota Landcruiser, inside which Steve and Kerry Irwin would be getting it on to the carnal wailing of Icehouse's *Great Southern Land*. The routes now feel like they cut through the real world, like entire sections of countryside rather than five-mile lengths of linear track tightly cordoned off by invisible barriers on either side. On paper it's an improved

BORN TO B WILD

A BRIEF HISTORY OF THE MOST DANGEROUS RALLY IN THE WORLD, WITH A PROFILE OF THREE GROUP B MOTORS YOU'LL GET TO DRIVE IN.

BACKGROUND The Group B rally class was established in the early 80s to give the major manufacturers an opportunity to flex their mechanical muscle. The problem was, the cars became too powerful for the drivers to control. The accident waiting to happen finally happened in 1986 when spectators were killed in a horrific bumper-on-torso accident. Group B rallying was immediately muzzled and told to calm down. Thankfully, the restraints are back off for *Colin 04*.



1/ FORD ESCORT RS200

PROFILE Specifically designed to give Ford the edge in Group B rallying, the RS200 is a four-wheeled rottweiler with a firecracker up its arse. Only 200 of these were ever made. Make sure you look after yours.

RATING: ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐



2/ LANCIA 037

PROFILE The 037 is rear-wheel drive, which makes it an incredibly hard vehicle to drive. The two-litre supercharged engine makes up for that, though you'll still struggle to keep it in a straight line.

RATING: ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐



3/ AUDI QUATTRO

PROFILE The Quattro, a heavy and unwieldy vehicle, is famous for being the first four-wheel drive rally car. Despite being very unreliable and tough to drive, the Quattro is nevertheless fondly remembered.

RATING: ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐



HE'S ON FIRE! Is that SES there watching? Look out!



SINKING FEELING It's time to get out and push.



VILLAGE PEOPLE Rally fans avoided England.



02:58.07
TIME

+00:07.24
SPLIT

OVER THE WALL The dinky 306 crumpled in 3.2 seconds.



SKY EYE For those with poor eye sight, that's a Subaru.



I SAID STOP! Petter failed the emergency stop test.

foliage-rendering engine, in practice it's a well-needed breath of life.

And that's only the tracks. The cars have been buffed up too, now looking every bit as good as they feel. Work also appears to have been done on the damage-modelling, which can be applied in three stages depending on your level of carelessness, as well as to the post-race replays. Pleasingly, when the race is over, a damage cam circles your battered vehicle to give you a full panorama of the devastation you've just imparted. Oh look, there's the dent in the side-panel where you slid into that wall at 130mph. And there's the crimp in the bumper where you ploughed into that 34-year-old father of two. And there's the hole in the front where the bonnet was.

THE GT4 QUESTION

Time for a little perspective. We've been looking at *Colin 04* for so long that we've lost all points of reference. So we take a long hard look at *Gran Turismo 4*. The comparisons are justified. Car models in *McRae* are just as flawlessly executed, and while the courses may not be quite as arse-spankingly gorgeous, they're well on their way to photo-realism and actually occasionally surpass *GT4* in terms of depth and attention to detail. While we dare say *GT4* will sell the more copies this Christmas (should it make it's hugely optimistic December release) it'll be a much closer fought contest than in previous years.

That's *GT4* dealt with, but what if you already own the last *McRae* game - why should you

bother with version 04? Because the difference is immediate, like switching from DVD back to VHS. Though *Colin 3* has traditionally been our rally game of choice, we've always felt that it lacked the visual flourishes of many of its close competitors. Returning to it a few months on does nothing to change our mind. Flick back to *Colin 04*, with its lush green expanses of thick forest that stretch out for miles and miles, its rhythmically swaying trees and its dancing grass, and you understand in an instant just how far the series has come.

It's a testament to the developer that playing *Colin 3* on PS2, a game only just released on PC, already feels like a nostalgia trip. Which leads us to the conclusion that maybe De La Soul had their calculations wrong - it turns out that three wasn't the magic number after all

/JON BROWN



FOREST FUMBLE When feeling frisky, Colin headed to the trees.



LOW RIDER Colin took the lowering fad a bit too far.



“PUTTING YOUR PRIDE
AND JOY ON THE
ONLINE...WE CAN'T WAIT”

NEED FOR SPEED: UNDERGROUND

NEED FOR SPEED'S GOT A NEW WARDROBE. IT'S FAST, FURIOUS, ONLINE
AND REVOLUTIONARY. JUST A PITY THERE AIN'T NO COPPERS NO MORE...

► JAMES
► DEVELOPER
► PUBLISHER
► ETS

RACING
BLACK BOX
EA
NOVEMBER 20

IF THERE'S ONE THING THAT IS SATURATING THE

culture of games of late, it's open-ended gameplay. *Grand Theft Auto 3* proclaimed: "Here, gamers! Have a choice! You know I am the best. But I don't need your love, pansy boy. I am the best. What about my cool radio stations? And the violence!?" Parents hate that - I'm so cool." And now, what with every publisher and developer announcing that their next big title is the 'GTA of <insert genre here>', it's time to be express our discontent. And, what better way to do so by having a big preview feature on *Need for Speed Underground*. Now, before getting all muddled, let's get this straight - this is not *Tony Hawk's Underground*, which does offer open-ended gameplay in an urban environment. Instead, it is the latest in Electronic Arts' rather popular arcade racing franchise *Need for Speed*. So, it's not the GTA of racing sims. Thus you can relax, for now. In fact, sit back and enjoy the preview, because come *Underground's* release in November, you could well be fixed to the edge of your couch.

Although, if you don't like change, like one of those crazy people you hear about sometimes, usually from your gran, *Underground* might not be for you. Since the last *Need for Speed*, *Hot Pursuit 2*, EA have decided to drop all the exotic supercars that typically adorn their NFS covers (unless they slap some Fords and Holdens on to make it more appealing to the Australian audience. Pfft! Who would do a thing like that!? Surely the Australian gaming community are discerning enough to see through such tripe.)

Anyway, so the Ferraris and Porsches are out, which is a little sad. Sadder still is the loss of those classic *Need for Speed* circuits. You know the ones, through luscious Autumn valleys, through seaside towns and over glorious mountain ranges. *PSW* hopes they'll be back, someday. For now, we'll just have to get used to the new focus. Headlining the shift are the new cars. Don't expect to see any one of the game's twenty licensed vehicles listed in the 'luxury', or even 'sports' section in the *Trading Post*. No siree. These are all cardboard cut-out excuses for cars, straight out of the Paul Walker/Vin Diesel *Fast and Furious* garage, of Fords, and Hondas, and Toyotas.

The setting has also changed - it's now a fictional metropolis, well away from those rolling highways of past releases. While development team Black Box considered modelling the game's urban landscape on real world locations, the geographical freedom starting from scratch offered was simply too tasty to resist. Thus, we can expect some intense, diverse, adrenalin-packed circuits throughout the game. Judging from what we've played, expect the usual array of obstacles and random events to spice up the typical race, including drawbridges, crossing trains and other regular urban hazards. And, like rival *Midnight Club II* (*PSW's* game of the month last issue), every race will be run during hours of darkness. It's going to be all street lights and specular reflections fellas, which is, we suppose, a good thing.

Heck, even at this early stage, *Underground* looks set to challenge *MCII* in the visuals department. While predictably, the code we saw >



NEED FOR SPEED: UNDERGROUND **FACT!**

> PEDAL TO THE METAL

Twenty customisable performance motors to play with, including Mitsubishi, Toyotas and Subarus.

> IT'S SUCH A DRAG

Enjoy both street and drag racing modes as you plough through a variety of nighttime urban tracks.

> SQUEEZE MY BIG END

Hundreds of customisable engine parts, all licensed from some of the world's biggest spares manufacturers.

> NOT A LOT OF COP

It's illegal racing, but the cop chases seen in the previous games have been mysteriously dropped.



IT'S BACK! And to think I was only just getting over my Stuntman nightmares.



GOING UNDERGROUND

OTHER UNDERGROUND SPORTS WE'D LIKE TO SEE TURNED INTO VIDEO GAMES



>> BARE KNUCKLE BOXING

Queensbury rules without the red leather, it's amazing we haven't seen more *Fight Club*-style games before. There was an old game called *Pitfighter* once that was a bit like it, but it was rubbish. And no, *Def Jam Vendetta* doesn't count.



>> COCK FIGHTING

The sport of choice for swarthy South East Asian sorts, this has everything. To the victor the spoils, to the loser a free dinner. The closest game we can think of to this noble old tradition is *Pokemon*. Like they say, gotta pluck 'em all!



>> DWARF TOSSING

Although never quite recognised as an Olympic sport, there's no denying it would make a fantastic game. Sadly banned by the UN for being demeaning, we think this is probably the greatest sport known to man. Fly shorty, fly!



DRIVE THRU This paintwork is so fast we can squeeze in mid-race Chinese takeaway!



RACERS...GO! And the winner's prize becomes all the clearer. It aint cash, Marty.



GPM, REDFERN As darkness closes in, the PSW crew race back to their families.

"UNDERGROUND...LOOKS SET TO REVOLUTIONISE HOW GAMES REPRESENT SPEED."



G-G-GHOST CAR! Little Timmy couldn't sleep for weeks after playing NFSU.



DOW DRAMATIC I'm just green with envy. Although I want my \$4 back!

lacked a degrees of intensity and polish - those graphical frills PSW loves so much, its engine looks capable of pumping out some fairly attractive eye candy. The engine in question is an advanced version of the one Black Box used for *Need for Speed: Hot Pursuit 2*, a game which wafted across all platforms. Black Box, however, were only the developers of the PS2 version - the one was praised far and above the others. The PS2 version of *Underground* will undoubtedly benefit from the team's experience with the console, as well as EA's overall PS2 preferences.

JOAQUIN-LIKE EFFECTS

The racing in *Underground*, much like that in *Hot Pursuit 2*, is punctuated by cinematic moments as your vehicle flies over a railway crossing or gets air off a crest. While the courses we played were not fully complete, it was clear that there's usually a couple of poster moments of madness per track. What doesn't look like making a return however is *Hot Pursuit 2*'s crazy feature we liked to call *Joaquin Phoenix*, for obvious reasons. You know, where the camera would fly up the course for a couple of hundred metres revealing any roadblocks or hazards. Still, graphical craziness in *Underground* fortunately remains, and it is from the game's creative expression of speed that the much of the game's excitement springs.

We've all seen *The Fast and the Furious* (if not, perhaps rent it out - Vin Diesel is rather dreamy). Paul Walker's character breaks onto the scene in a big four-way drag race scene. As the race is run, speed is represented through the use of, among other things, blur filters, light streaks and camera wobbles - it really does emphasise the difficulties in controlling the car. In our experience of *Underground*'s drag racing, and, to a smaller extent, circuit as well, this high-speed graphical trickery adds supreme tension and excitement. *Underground*, even at this early stage of production, looks set to revolutionise how games represent speed.

A HELPING HANDLING

The handling model is as you'd expect from a *NFS* title - straightforward, and more than a little bit fun. Over-the-top powerslides are all the go, but the cars still retain some weight. The biggest question regarding the handling though is the extent to which the player will be able to feel the difference between a showroom Civic and a souped-up Focus. What? We've forgotten to tell you about the car customisation aspect? Well take a knee and get ready for possibly *Underground*'s headline feature. It's clear what EA's intentions are, what with licensing only 20 cars, but more than 50 real life manufacturers - in *Underground*, nine aspects of the car's mechanics can be modified by parts of these different makers, available to buy with the cash you earn from each racing meet. EA have certainly noted the success Sony have enjoyed over the life of the PlayStation with the *Gran Turismo* series - success centred upon this ability to customise your car. However, *GT* offers driving mechanics of deep subtlety, while *Underground* never even tries: whether we will appreciate on a handling level the benefits of major car tweaking is perhaps the biggest question surrounding *Underground*.

Even if EA fail dreadfully in this area, the customisation of the cars still opens up a wealth of possibilities for the obsessed. The visual aspect of personalising a vehicle has been given the royal treatment, allowing placement of everything from neon glows from the undercarriage, to details such as decals and stickers, right to the crucial paintjob element. There are supposedly 15 different 3D

BRAND SHENANDS

PSW GOES UNDERCOVER FOR EA'S NEED FOR SPEED MARKETING MEETING

We've come to the acute conclusion after experiencing *Need for Speed Underground* that the game represents either the first, or fourth step in a new direction for the series, depending on how you look at it. And no, it's not that we don't have a clue what we're talking about, the confusion is borne of *NFS*'s curious past. The two *Hot Pursuit* titles, as well as *High Stakes* and *Porsche Unleashed*, with the added benefit of retrospect, can be seen as together representing the first three (combining the two *HP*s) steps along a different route for the series, with EA continually looking to spice up their established arcade racer brand. Just as *Underground* is set in the underground racing scene, the *Hot Pursuit* ones were supposed to be police chase-focused, *High Stakes*, gambling and *Porsche Unleashed*, well, Porsches. Yet, *PSW* tends to favour the idea that the brand's increasing mobility is only a recent happening (thus the 'first step' metaphor), as the differences between the original *NFS*s and *Hot Pursuit* etc. were fairly minimal. The question on everyone's lips though is exactly what we can expect of future *Need for Speed* products. What will EA's next steps be...? We'd thought we'd look into our own magic 8-ball:



Need for Speed Coles Paycheque

Taking the role of Chris, a 26-year old checkout chick guy at his local Coles, your aim, once your shift is over, is to find a way through the horrific world known as 'Reality' to finally pocket your evening's party poppers. Level one involves getting changed into your visor/glasses combo without waking your parents (check compulsory stealth mode). The game would have had driving elements, but Chris doesn't have his license yet.



Need for Speed Hook Turn

Set on Melbourne's wild streets, you're a Sydneysider driving down to visit a distant relative in Australia's second best city. Curse at the strange smell in the air, yawn at the 'trendy' lounge bars with old smelly couches and coloured, insufficient lighting and argue with the locals about the merits of AFL before finally taking on the ultimate challenge: negotiating one of the city's famed 'hook turns'. Tram driving is the game's major unlockable – how close can you stay to the timetable?



Need for Speed FORD VS HOLDEN

EA decide to rebrand Madden 93 and release it in Australia as *Need for Speed FORD VS HOLDEN*. Bewildered journalists pan the company's motives, and the game, in their reviews, and it records the lowest score ever for a game in the scummy Official PlayStation magazine. The game stays on the top of the charts for a record 83 consecutive weeks. *PSW* is the only publication to suggest that it's actually quite good, giving it a 5 and saying 'it may be 10 years old, but it's better than *Tomb Raider: Angel of Darkness*'.



BROLLY TIME Beat the pink git! Go on! Perfect shift him up the wazoo.



HOT WHEELS Someone's been to the car wash recently!! Oh, wait. It's a phantom!



COLOUR-BLIND BEWARE If you can't see this, you're lucky. Nice park but.



BUCKLING HIGHWAY Not even this structure could support such bad taste.

THE HISTORY OF NEED FOR SPEED

And you thought only games with years at the end of titles had yearly updates. Shame on you. No, really. Nine games in as many years. Hello there Electronic Arts! (And yes, we know we've left out *V-Rally* and *Motor City Online* - we don't want that shit here)

THE NEED FOR SPEED (1995)

THE NEED FOR SPEED SE (1996)

NEED FOR SPEED II (MARCH 1997)

NEED FOR SPEED II SE (XMAS 1997)

NEED FOR SPEED III: HOT PURSUIT (1998)

NEED FOR SPEED: HIGH STAKES (1999)

NEED FOR SPEED: PORSCHE UNLEASHED (2000)

NEED FOR SPEED: HOT PURSUIT II (2002)

NEED FOR SPEED UNDERGROUND (2003)



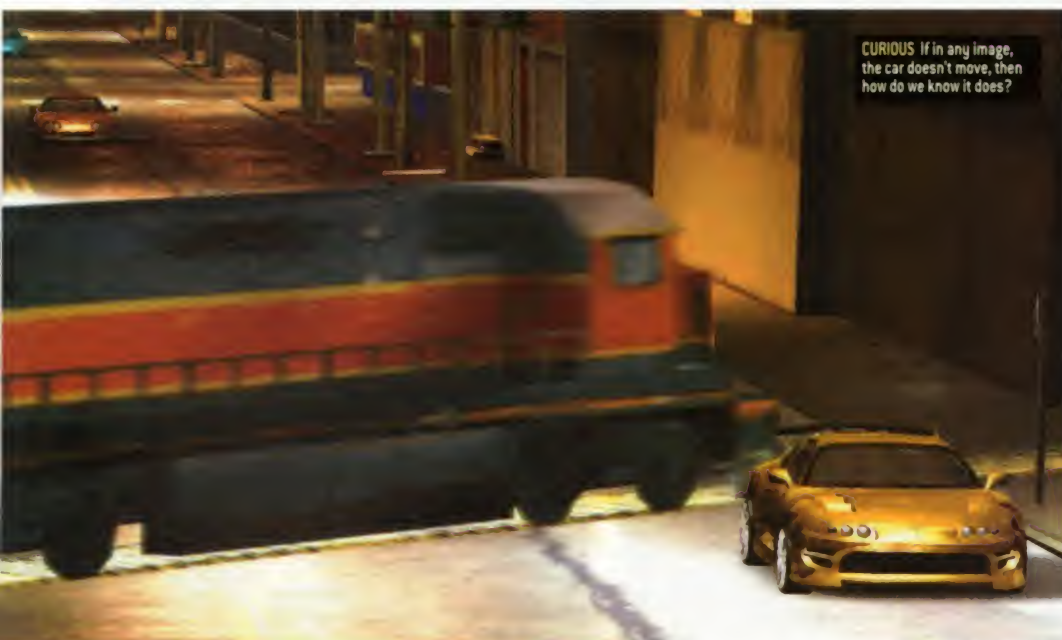
GET OUT OF THE WAY The starter was only learning.



A BLASTY ADVERTISEMENT A controversial advertisement.



TIME TO GET TOWED It's no stopping for a reason, you fool! Drive! Drive!!



CURIOUS If in any image, the car doesn't move, then how do we know it does?

aspects of the car that can be modified, such as the spoilers and side panels. While we haven't had a chance to see the bodywork editor yet, we'll be hoping for some major freedom, extending beyond the already-confirmed ready-made paint designs. We can only imagine what crashing will feel like after four hours doing your paintjob.

DAMAGED PSYCHE

Speaking of damage models, EA promise to offer one that will glorify both huge collisions and marginal scratches. While damage was not yet in place in the code we saw, the *Burnout*-style crash cams were, so it seems inevitable that the damage system will be rather dramatic. The promise of more gradual wear and tear also excites, but we'll be interested to see what kind of punishment the game dishes out for wrecking your ride. On one hand we'd be frustrated if a big accident totalled our motor, but, on the other, it would make for a much more tension-filled racing experience. Still, somewhere between these two extremes would, we suppose, be ideal.

In terms of structure, the game will offer single race and story mode for the lonely gamer. Within single race, the conventional circuit mode is there, offering a pack of cars the chance to thrash around the city streets. It is the drag race mode however that this game, 20 years down the track, will be remembered for. With your tachometer taking up half the screen, you must nail each gear change up the quarter-mile perfectly, or else be left behind. While steering is kept to a minimum (you have to occasionally dodge the odd hazard), excitement remains thanks to the incredible speed effects mentioned above. *PSW* is particularly pleased with how Black Box have managed to create such a superb experience from so narrow a portion of the racing feast. Meanwhile, story mode introduces a few characters, but is mainly superficial, as, we believe, it is simply just a range of single race formats slapped together, with an improving car, the compulsory romantic interest, and a bunch of simple stages that trigger story advancement (a la *V8 Supercars*). We'd really like to be surprised though EA, perhaps you can sort something out?

But, perhaps more than any other aspect, it is *Underground*'s online potential that excites us most. With the new speed effects, drag racing's reliance on a gamer's personal timing and the customisability of cars, the game seems perfect for online. Drag racing is an internal battle - the presence of the other cars are crucial only to create excitement. Going head to head, putting your pride and joy on the online, is an experience we can't wait to taste. Even with the early code we played, drag racing, if there are a sufficient variety of quarter-mile stretches (along with the random hazards that go with them) to keep things a little fresh, could make for the definitive PlayStation online experience.

Finally, and I hate ending on a bad note, but EA have confirmed to us that there will be no police in the game. That's right, none. Not a pig in sight. And sure, you can argue that they've got their own whole game in the *Hot Pursuit* subfranchise, their absence is a shock and bitter disappointment. It's not like street racers never see a cop car.

But before cursing EA, don't forget about all the other sweet stuff! Police or not, *Underground* looks to be the best *Need for Speed* yet, with a refreshing take on racing, supported by some splendid portrayals of adrenalin-packed speed. Out November 20 - we'll have more impressions and a review soon.

/JACKSON GO THE SNAPE



OOPSY DAISY After a big night out, Jackson couldn't keep his Indian down.



UNQUESTIONABLY UGLY PSW can't help but cringe at this monster.



A HOT ASS The calm before the storm. Let's hope noone crosses on the crossing.

THE REAL FAST & THE FURIOUS



Vivendi and Genki are teaming up for the official *The Fast and the Furious*, and it's looking set for a late 2003 release – for the absent-minded, that means it's going head to head with *Underground*, on the shelves, over Christmas. Based around the film and its recent sequel, the game is set in Los Angeles and promises to offer open-ended mission-based progression (aha!), such as is seen in *Vice City*. Genki have formerly developed *Tokyo Xtreme Racer*, arguably the pioneer in the games industry of the culture to which *Underground* plays, and a series which has been quite well received in some sections of the media. EA's juggernaut forms quite the obstacle on the road ahead though.

NEED FOR SPEED UNDERGROUND TO DO LIST

> NAIL THE DAMAGE MODEL

These \$25k cardboard excuses for cars should crumple like an Australian Nintendo PR person's paper origami stress crane. Nothing like a good smash (see *Burnout 2*)

> PAINTWORK EDITOR

We want to see the PS2 version offer a mode where you can choose where and, most crucially, if you want those hot pink liquid speed stripes.

> HANDLING SUBTLETY

While we're happy with the chance to buy neon underglows, it would be nice to know the difference between \$200 and \$2000 shock absorbers. Step up handling system.

> LOWER THE TONY

With a little work and a digital camera, even people like Nutter can star in the new game.



"SCAN YOUR FACE IN AND THRUST YOUR NOSE THROUGH YOUR BRAIN"

TONY HAWK'S UNDERGROUND

SICK OF PUMPING OUT LAZY SEQUELS, NEVERSOFT IS TAKING OUR TONE IN A WHOLE NEW DIRECTION. BUT WILL THEY RAISE IT OR LOWER IT?

> GAMES
> THE NEW OFFER
> PUBLISHER
> ESR

SPORTS
NEVERSOFT
ACTIVISION
NOVEMBER

THE NEW TONY HAWK'S UNDERGROUND

Either you pull off the Justin Timberlake and you make people take you seriously, or you pull off the Dannii Minogue and you rely on the thought of doing things to your unmentionables, before falling from grace at the speed of a dead pigeon into a tepid bath of lime-green ignominy. *Tony Hawk's Underground* sees the veteran pro skater attempting a little rebranding of his own, one that, if everything goes to plan, should reassert his place at the head of the top table of extreme sports stars. If everything doesn't go to plan he's heading for the place we like to call 'The Barrymore Zone'. And once you've been in there you're never quite the same again.

The most notable difference between *Tony 5* and *Tony's 1* through *4* is the addition of a story mode, in which you play yourself (see panel). It follows the basic narrative outline set out by one Rocky Balboa, whereby a talented, underprivileged go-getter strives to better himself through a dedication to his chosen pastime, which in this case is skateboarding. So it is that you start out as a rebellious teen dreaming of better things while eking out a cheese-on-toast

existence in a coffin-sized bedroom papered with images of Bam Margera, Bob Burnquist and Rodney Mullen. From here you hook up with a gang of local skaters and begin completing challenges and participating in competitions to bring in a little extra cash.

The more money you earn, the better your gear. The better your gear, the more chance you stand of impressing people, people with the power to realise your dream of becoming a full-time pro skater. Naturally there'll be obstacles – this wouldn't be a *Rocky* rip-off without them, now would it? – but those who persevere will always find their way back onto the gold-paved dual carriageway that leads to the twinned cities of Fame and Fortune.

Between levels, cut-sequences of your skater hanging with his chums make you feel uncomfortable, as though you need your PlayStation2 to simulate the experience of what it must be like to spend time with friends who care about more than just the contents of your parent's spirits cupboard.

THE NEW TONY HAWK'S UNDERGROUND

To reflect this change in focus from pro skating to amateur, the glamour of previous *Tony* games has been sucked up, spat out and replaced with an injection of 100% pure grime. *Underground* looks dirty. It also looks very real, from the mess in the corner of your dingy bedroom to the flaking paint dandruffing from the side of the local off-licence. Don't get us wrong, the graphics are magnificent – the characters in particular look more solid and more bendable than ever before – but there's no escaping the fact that *Underground* is Tony Hawk's unhygienic stepson, the one sitting in the corner picking his scabs and wiping the wound with his soot- >



TONY HAWK'S UNDERGROUND **FACT!**

> DAY'S WORK

The game environment has a full day-night cycle, just like... you guessed it, *Grand Theft Auto 3*.

> PIGS MIGHT FLY

Expect to see cops chasing you for skating in certain areas. This is based on blind speculation.

> WILL YOU BE MY FRIEND?

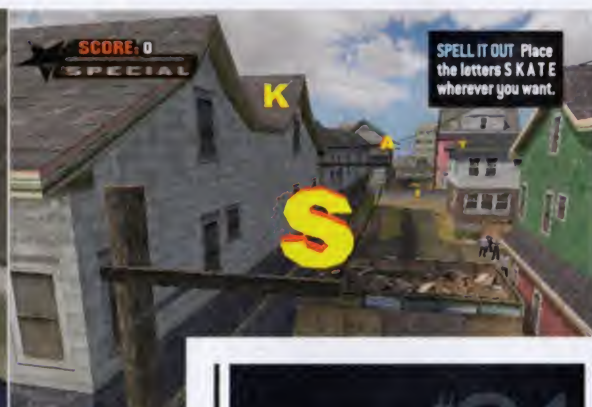
You'll be able to choose which real-life skater you want your character to hang out with. Quite sad really.

> THE CHAIRMAN'S NEW CLOTHES

As well as being able to scan your own face, you'll also have much more scope in terms of clothing.



DRAINING DAY You'll need to always be on the look out for ledges and platforms.



SPELL IT OUT Place the letters S K A T E wherever you want.

HOW TO... **#01**

GET YOUR FACE IN THE GAME

UNDERGROUND LETS YOU IMPORT YOUR FACE ONTO THE BODY OF YOUR SKATER. HERE'S HOW IT WORKS:



Take one decent photo of yourself and slide it into your PS2 through the USB port. Next, line up your facial features with those of an existing character using the markers.



Zoom out a little to take a fresh look at your handiwork. If you're pleased with the face, save it to the memory card. If you're not pleased with the face, you must be hideous.



Take your new dude out into the game for a test drive. Play for ten minutes before getting bored and dedicating the remainder of your evening to rendering up a decent Bert Newton.



GOING UNDERGROUND The chaps hanging around are part of your crew.

11,286 X S
enihano + FS Revert + Nose Manual + Invert!



MOTOR GLOAT It's good to have cars, but what do they do?



I BELIEVE I CAN DIE The board always goes under the feet. Remember that.



FANCY FOOTWORK Getting off your board allows you to line up tricks better.



dreadlocks. Where *Tony 4* was sunny and warm, *Tony 5* is overcast and breezy. Murkier then, but also infinitely better-looking.

The big talking point with *Underground* (known in some quarters as *THUG – Tony Hawk's Under Ground*, but we're not having any that) so far has been that you can hop off your board at any time and to take to the street on foot. Shinning up drainpipes, monkey-dangling across telegraph lines and scrambling over brick walls grants you access to areas of the level that you wouldn't be able to reach on wheels. The fact that you can now line up your skater with greater precision before taking a running start and vaulting onto your board should help you to rack up the big scores as well, particularly when it comes to the more delicate jumps.

The other whisper you've no doubt already heard on the grapevine is that you'll now be able to drive cars. We're not going to lie to you here, we're not entirely sure what the point of this is at present. Is it something you can do, or something you have to do? For our part, we just hope that the driving section is minor, unobtrusive and optional. Not that it won't be any fun, just that if we wanted to thrash about at lunatic speeds in a series of brightly-coloured sports cars we'd play *Burnout 2*. We shall see.

THE PARK EDITOR

The park editor hasn't been so much improved as it has reduced to rubble by a wrecking ball and completely remade from the ground upwards. For one you're given a much larger area to play with, and for two you can now place entire buildings, as well as the smaller pieces of furniture like benches, rails and trees. Brilliantly, *Underground* also lets you set your own challenges. You begin by placing a pedestrian, who can be named and then forced to recite a line of dialogue penned by yourself to initiate the task. The scope for comedic hi-jinks here is almost infinite.

Example: "My old clarinet teacher was a lesbian who looked like John Candy. Collect the letters S K A T E within two minutes." When you're done it's time to scatter the letters across the level as you see fit, before personally road testing the challenge and moving onto the next one. Once the level has been completed to your satisfaction you'll be able to share it with friends, either over the internet or via a memory card. Apparently it'll also be possible to share custom tricks (see panel) and handcrafted characters in the same manner.

What this means is that you'll never need to buy another *Tony Hawk's* game ever again. Finished the game and fed up with pulling off all the same old stunts on the same old half-pipes? Buy a broadband adapter and download yourself another month of gaming in a matter of minutes. Welcome to the future bucko. Leave your flip-flops by the door.

FIRST OPINIONS

Our initial scepticism that *Underground* was nothing more than a two-bit headline-grabbing *Grand Theft Auto 3* impersonator has thankfully subsided this month, leaving a glow of optimism for the future and a newfound respect for Neversoft for daring to try something different. It should be more Justin Timberlake than Mel B then, but it's impossible to say for certain until we get our hands on the finished review copy. So long as Neversoft doesn't get too carried away with *GTA3*, all will be well. Keep one eye on these here pages of PSW over the coming months to monitor its progress.

JOHN BARNES

"IT SHOULD BE MORE JUSTIN
TIMBERLAKE THAN MEL B,
BUT IT'S HARD TO TELL."



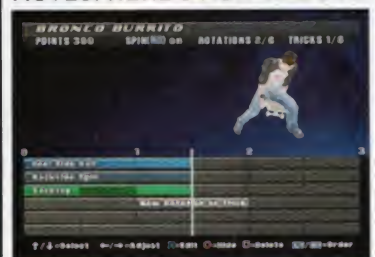
480 X 1
FS Flip

AN UGLY MAN If that face belongs to you, we're really sorry.



HOW TO... CREATE YOUR OWN TRICKS

ONCE YOU'VE CREATED YOUR OWN CHARACTER, YOU'RE GOING TO NEED A ROSTER OF MOVES. HERE'S HOW TO DO IT:



Pick out a couple of existing tricks that you like the look of and try combining them. We've gone for a Sacktap crossed with a Heel Side roll. It's looking decent thus far.



The thing you've got to bear in mind is that while big tricks will earn you big points they'll also require big air, which isn't always possible on some of the smaller levels.



When you're happy with the trick, give it a name and get busy in the free-skate mode. This trick is giving us a little grief - we can't land it. Best go back and tone it down a little.

PREVIEW

BUFFY THE VAMPIRE SLAYER: CHAOS BLEEDS



> BUFFED UP

Here's the gang. The last episode aired last month, but we can still see them on PS2.



"MAKES DAWSON'S CREEK LOOK LIKE A WET WEEKEND IN THE GONG"

BUFFY THE VAMPIRE SLAYER: CHAOS BLEEDS

OH, SWEET JESUS! IS IT TRUE? ARE WE REALLY GETTING A BUFFY GAME ON PS2? STEADY ON BOYS, THIS ONE COULD GET A BIT, UMM, MESSY.

> GENRE
> DEVELOPER
> PUBLISHER
> ESRB

ACTION ADVENTURE
EUROCOM
VIVENDI
SEPTEMBER

COME ON FOLKS, ADMIT IT. IN THE OVER-crowded world of US teen telly drama it doesn't get much better than *Buffy* now does it? Exciting, funny and with a cast full of people who, well, you know, *you would*, it makes tamer shows like *Smallville* and *Dawson's Creek* look about exciting as a wet weekend in the 'Gong spent unravelling yarn with your granny. So why's it taken this long for the sultry blonde vampire slayer to appear on the PS2, especially given the fact that there's already been an Xbox *Buffy* game for quite some time? Who can say – that's the weird, weird world of video gaming we guess. But now that the show's all over and done there's plenty of ex-cast members out there looking for voice over work, and what better way to keep them out of the dole-queue than an all-new *Buffy* adventure? Oh, and one that's sensibly decided to turnout for the PlayStation2 this time around as well that is.

So, *Chaos Bleeds* then (that's the title of the game, in case you were wondering – not just a general statement on our part, although well it might) and the first slightly peculiar thing worth noting about it is that rather than taking the opportunity to go back to Buffy's early high school days, generally regarded as the best years of the show, development team Eurocom has decided to set the game towards the end of it's seven year run. The reason? Well it turns out that *Chaos Bleeds* is actually a 'lost episode' from season 5 (that's the season with Glory in *Buffy* fans, just in case you had forgotten), but, more importantly, it means that not only do you get to play with Buffy and her fellow Scooby gang members Willow and Xander, but bad boy vampire Spike is also now a fully playable member of the team too. And just to add icing to the cake, fans can also look forward to a visit from Buffy's ex-squeeze Angel, and was that Faith and Wesley's names we heard being dropped into the game's storyline as well? Oh yes, indeedy. In fact, if nothing else, *Chaos Bleeds* looks like being a *Buffy* fanatic's wildest dream come true, what with its in-jokes, familiar cast and series-referencing storyline. Well, perhaps not that dream – you know, the one with the silk handcuffs and the big can of squirt cream – but the dream about *Buffy* being a really good game, certainly.

STAKE: A VAMPIRE'S LAST MEAL

If there's one thing we love about *Buffy* is that it always looks good, and we're not just talking about the delectable Ms Gellar either. From the recognisable locations – Buffy's house, The Magic Box, the Initiative base and the strangely less than final resting place of Sunnydale graveyard – to the freaky assortment of vampires and demons, we know what Buffy's universe looks like, and *Chaos Bleeds* does an excellent job of recreating it. All of the characters are big, well animated and sport more than a passing resemblance to their real-life counterparts (some more than others admittedly: Spike looks spot on but Giles seems way too fuddy-duddy for our liking). Couple this with the detailed environments and voiceovers by the stars of the show and playing through *Chaos Bleeds* almost feels like you're watching an episode of the programme. A fight-heavy episode perhaps, but an episode of the show none the less.

It's all helped by the fact that both the storyline and script of the game have had a >



THE SCOOBY GANG! MEET BUFFY AND HER ON-OFF HELPERS.



> **BUFFY**

Aah, lovely, Buffy. The Vampire Slayer no less, which mean she slays. Vampires. And other beasties that is. Mind you, She's died twice doing it already. Now that's careless.



> **XANDER**

He's not strong, he can't do magic and the sharpest thing he's got is his tongue, but he's still a vital member of the gang. After all, who else will act as bait?



> **WILLOW**

A master of magic. Fireballs, Demon Summoning – you name it, she's done it. Went off the rails and tried to kill everybody once though. Is also a lesbian. Superb.



> **GILES**

Look! It's him off the Gold Blend ads! Acts as Buffy's 'Watcher', a kind of mentor and father-figure all rolled into one. Token old person in a funky young cast.



> **SPIKE**

A ferocious English Vampire who used to be quite cool until he fell in love with Buffy. Then he became all 'emotional' and went and got himself a soul, the big fairy.



> **ANGEL**

Once the most fearsome Vampire known to man, now a helper of the helpless. Stars in his own spin-off show, cunningly entitled *Angel*. Clever that.



> **FAITH**

Another Slayer, this time with 'tude. Went a bit ballistic at one point and ended up killing a human. Serving time in jail for murder but enjoys breaking out.



BUFFY THE VAMPIRE SLAYER: CHAOS BLEEDS FACT!

> WE'RE THE SLAYERETTES!

Take control of Buffy and her friends in a storyline that was once going to be an actual episode of the show.

> NO PAIN NO GAME

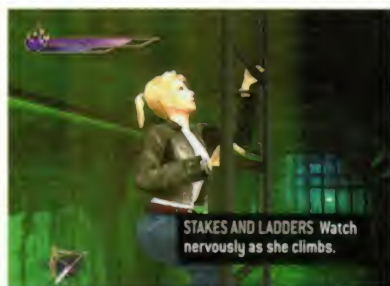
The fighting engine features dozens of moves, throws and combos and plenty of weapons to use as well.

> STAKE DRAPES

Dust the vampires with your trusty wooden stake and quake in fear at the rest of the motley demon crew.

> SARAH'S DULCET TONES

Includes the voices of all the cast (including Sarah Michelle Gellar!) and stacks of bonus interviews.



STAKES AND LADDERS Watch nervously as she climbs.



CHAOS THEORY Buffy always was more exciting than Smallville.



XANDER OR SPIKE? Spike's freewheeling style wins.



SPELLS TROUBLE Willow's armed with magic powers.



SUPER SOAKER Sometimes holy water's all you need.

large input from *Buffy* creator himself, Mr Joss Whedon. Buffy, Xander and co all dispense a choice selection of withering lines as they fight, just as they do on the show, while the cut-scenes are full of the show's trademark snappy dialogue. Not that this makes a great deal of difference to the game itself – it's just another example of how polished and *Buffy*-esque the final product is shaping up to be.

The game is spread across several large chapters, with each chapter being played out from the point of view of one of the playable protagonists. Naturally each of these five characters has their own range of skills and special moves – Buffy specialises in fisticuffs, as does Spike, while Willow has a range of spells on offer – and it's entertaining to see the way the story forces you to switch between them. Just when you've got Xander's slightly awkward style of punching and kicking down, for example, you're suddenly presented with the infinitely more accomplished and freewheeling Spike.

BUFFYLICIOUS

As any *Buffy* fan knows there's nothing our Buff enjoys more than poking the Vampires with her little friend Mr Pointy (that's her wooden stake by the way) and you can expect to see a similarly sharp and pointy object fixation in *Chaos Bleeds*. And it's not just stakes that are on the menu either (although you'll find them essential for dusting the Vamps). Swords, battleaxes, crossbows and even more mundane objects such as garden spades can be picked up and swung about, but our favourite by far is Xander's Super Soaker water pistol, handily pre-loaded with its own supply of holy water.

It's not just about the fighting however, no matter how much the enormously long list of moves might try to prove otherwise. Just as in the show, where there's the odd bit of talky stuff in which the guys take time out to research and work stuff out, *Chaos Bleeds* occasionally takes a step back from all the violence and forces the player to think instead. Puzzles are the order of the day here, and there was more than one occasion where we were forced to pause and scratch our heads a bit. Combine that with the combat and the more traditional jumping and ledge-hanging bits and *Buffy the Vampire Slayer: Chaos Bleeds* looks like being a pretty complete package. All that and there's a four-player multiplayer game too. Talk about being a *Buffy* bonanza!

OK, so it's been a long time coming perhaps, but it looks like PS2-owning *Buffy* fans are finally going to get a game that lives up to the legacy of the show and that's especially good news given that the show has finally finished (and, if we're being honest, that's probably for the best). Our only concern at the moment is that unless you really do know your *Buffy* inside out you could become confused by the countless references to earlier shows and characters. Hey, we like the show, but we're not that obsessive (not all of us at least).

FIRST OPINION

There's no doubting that graphically *Chaos Bleeds* looks spot on. Throw in some voiceovers by the actual cast and a proper *Buffy* script and you're looking at a great piece of fan merchandising. It's quite pleasing then that *Chaos Bleeds* plays a pretty solid game as well. With the PS2 version of *Alias* looking an equally mouth-watering prospect, this could be the year of the TV tie-in. Who'd have thought it?

/ MARK ROBINS



"THERE'S NOTHING OUR BUFF ENJOYS MORE THAN POKING VAMPIRES WITH MR POINTY."



UNLOCK BONUS INTERVIEW FOOTAGE OF THE STARS!

Like any good game, *Chaos Bleeds* features plenty of unlockable extras, all of which can be discovered by hunting out the secret areas scattered throughout the levels. These include selectable characters for the multiplayer game (there's 24 of them in all!) and bonus clips of members of the cast. Interviews, photo galleries and outtakes from the voice recording sessions are all there for the fanatical *Buffy* fan to view and enjoy. Our excitement knows no bounds.



> **FAKER!** He's not English, he's American. It's just an accent. It's as real as his hair colour.



> **LOOKER!** Or not, as the case may be. How glad were we when Tara got killed? Err, like very.



> **ROCKER!** This is what starring in *Buffy* does to you. Come on Giles, get some coffee in.



> NEW ADULT LOOK

See the leather, mask, finger-less gloves, gun strapped to the back and, erm, furry animal.

“IMMERSIVE, CINEMATIC,
AND INTEGRATED”

JAK II: RENEGADE

JASON RUBIN, NAUGHTY DOG

PSW SITS DOWN WITH THE MAN WHO BROUGHT US CRASH AND JAK. SEQUELS, RUMOURS AND A SMART LOOKING GAME ALL INCLUDED.

> GENRE ACTION PLATFORMER
> DEVELOPER NAUGHTY DOG
> PUBLISHER SONY
> RELEASE DECEMBER

CRASH BANDICOOT WAS NEVER A CHARACTER

PSW adored. He simply tried too hard. Heck, we'd even prefer Rayman, just because he didn't have limbs. Now that was cool. But sunglasses...? I mean, come on! They were hip in like the 80s...the 1780s! You don't see guys like Wakka prancing round with shades. Nuh uh. He's all got all the cool he needs in his headband. I once wore a headband. I felt pretty naff. Like John McEnroe. He has some 'todd. Hmm.

And so, having shattering every ounce of integrity or impression of being clued-up this magazine has ever harboured in just a handful of lines, we thought we should talk to someone renowned for his well-adjusted persona and console-defining titles. Jason Rubin, founder of Naughty Dog, the developers of the *Crash Bandicoot* series and more recently *Jak & Daxter* and the upcoming *Jak II*, is this very man. And while we might mock Crash, we simply can, because the tall poppy mockinator is picking up a bit of a success story.

NAKED AMBITION

Rubin and purely professional partner Andy Gavin formed their game development company in 1985 as daring teenagers. They achieved a few minor successes (including the legendary achievement of gaming's first-ever nude code, in a 1991 EA-published Sega Genesis game appropriately titled *Rings of Power*) for their first odd decade, but it was not until with the development of *Crash* in the mid-nineties that the studio began making waves in the industry – and these left-handers had a barrel smoother than a woman's thigh.

At a time when Mario and Sonic pranced around their respective consoles single-handedly manufacturing sales, Sony's entry into the games world with their PlayStation was seen as foolhardy considering the conspicuous lack of this variety of gaming household name. Yet, within a year of the console's release, Naughty Dog released the original *Crash*, and Rubin's status of industry elite was secured. *Crash* was revolutionary in that it was an American game that achieved almost universal success – it was the first foreign game to sell one million copies in Japan.

So, considering how *Crash* helped establish the PlayStation, it was fitting for Sony to buy Naughty Dog in 2001. Since then they have released the pleasing platformer *Jak & Daxter*, and are busily working away on *Jak II*.

Sitting down with Rubin the interview is initially fairly frosty. It is though, his last of a long day, and to his credit he warms significantly as the conversation proceeds. This is a man well-respected in the industry, and one whose hands-on role within his company, in programming terms, is diminishing (he is presently in charge only of particle effects). Still he maintains extensive influence throughout each stage of a game's development cycle, as well as the expected boardroom presence of a company's founder. It is also a man who seems proud of his creation. From a serious gamer's point of view, the impact of recent platformers on the industry is minimal – they haven't really changed all the much since *Mario 64*, and the cameras still suck. For Rubin to express such excitement at the potential for *Jak II*, as he does, is heartening.

THREE JAKS BEATS A PAIR

More on the game later, for Rubin is also one, much like his 'programmer made good' industry peers, who is acutely aware of the financial



realities of gaming development. In an industry, like Hollywood, centred around the success of sequels, an investment like the one made for the original Jak must be repaid through a number of games. PSW can tell you now that Jak III will inevitably be here before Christmas 2004.

Most interestingly, Rubin expresses frustration at the current situation surrounding the PS2 with sociable associates Insomniac, developers of *Ratchet & Clank* (a title powered by the Jak game engine). The existence of two Sony-published platformers, targeting similar audiences, released at similar times, is, as you'd think, illogical, despite the exchanges of technology and knowledge between the two. Rubin makes it clear that you won't be seeing the scenario continue for long. As Insomniac is not controlled by Sony, we can make a pretty fair guess as to what we'll see happen in the next year or two.

Onto *Jak II* now, and Rubin, somewhat predictably, claims that the game will offer you the freedom of *GTA* Wow – just like *Tony Hawk's Underground*, *True Crime*, the upcoming *Simpsons* game, and about every other second title. There'll still be the classic platform 'level' approach, but completing these stages, it is assumed, will be a matter of negotiating a working world: one Rubin describes as "feeling right". Rubin explains the whole *Jak II* experience as "linear gaming but with levels that are more free". This notion of freedom he reiterates, continuing onto Jak's promised ability to use "anything". And about the character redesign (Jak now has facial hair)? Rubin suggests that it reflects the more mature approach to the structure of the game, while admitting that it is indeed designed to appeal to a wider range of gamers. Certainly, the presence of 'Dark Jak', Jak's more sinister, more alluring controllable form, makes clear that Naughty Dog want you, the typical 15-24 years old PSW reader.

Whether it's great advertising or simply pure passion, Rubin's apparent pride in his work is admirable. His insinuations surrounding the overriding power of gameplay, and its prominent place within Naughty Dog's priorities, along with his company's proven track record, almost certainly mean *Jak II* will be another success when it hits before Christmas. Rubin states that *Jak II* is "immersive, cinematic, and integrated" – we'll find out soon if we agree.

JACKSON GO THE SNAPE



"RUBIN EXPLAINS THE WHOLE JAK II EXPERIENCE AS 'LINEAR GAMING BUT WITH LEVELS THAT ARE MORE FREE'."



ASHLEY SLAYING AWAY Deadlines and late copy turn him grey.

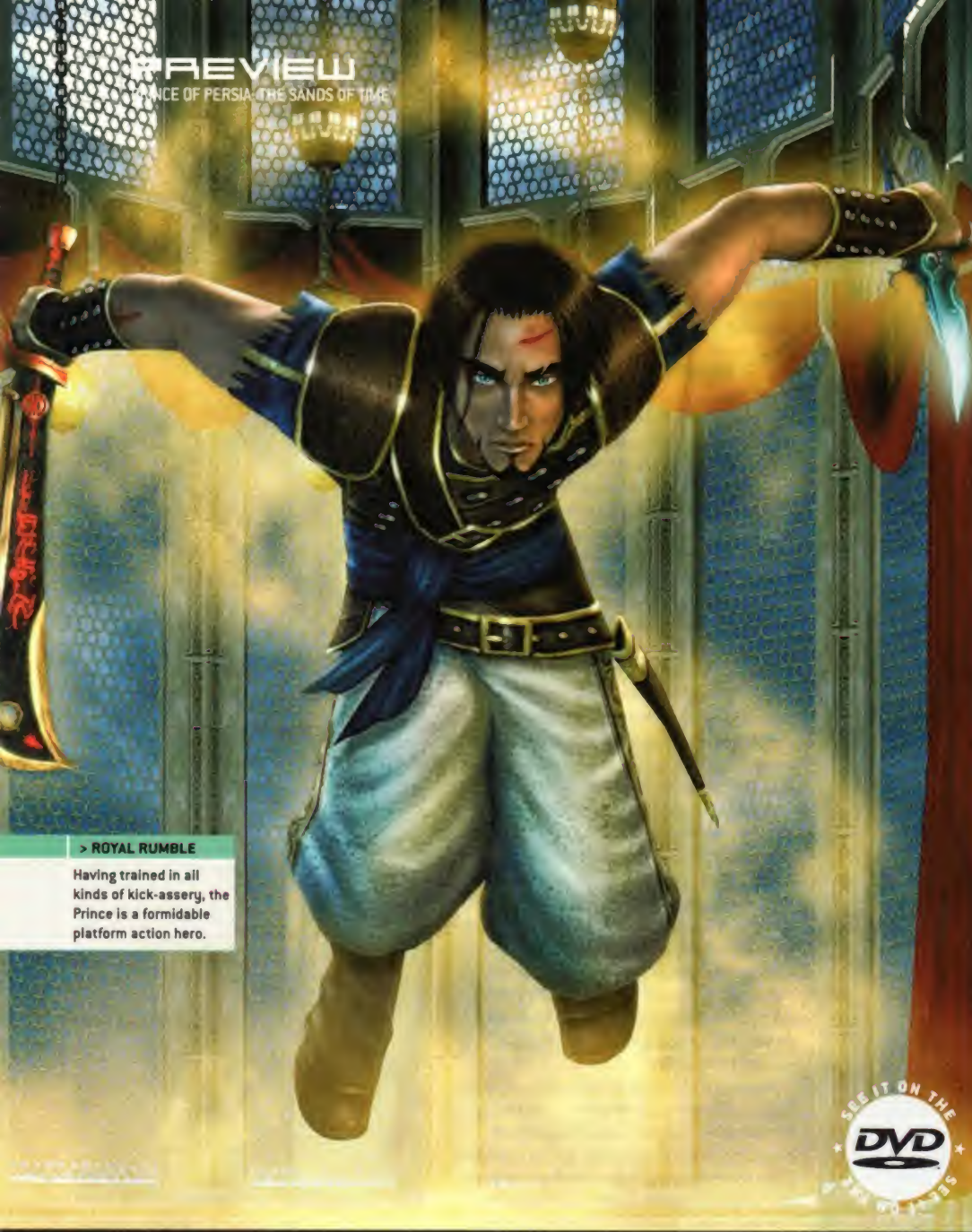


OKAY, JUST ONE DATE: Jak's new beard is getting him the ladies.



PREVIEW

PRINCE OF PERSIA: THE SANDS OF TIME



> ROYAL RUMBLE

Having trained in all kinds of kick-assery, the Prince is a formidable platform action hero.

“SWINGING DOWN DRAPES AND CURTAINS LIKE SOME LATTER-DAY ERROL FLYNN”

PRINCE OF PERSIA: THE SANDS OF TIME

YOU'LL WISH TIME WAS RUNNING FASTER WHEN YOU SEE WHAT THE PRINCE HAS IN STORE FOR US IN THE FUTURE.

> GENRE
> DEVELOPER
> PUBLISHER
> ETA

ACTION ADVENTURE
UBI SOFT
UBI SOFT
DECEMBER

“THE AVERAGE 18-HOLE SCORE ON A

regulation course is 97, but when asked what they would like to score, most golfers say they would be satisfied with shooting 85 on a regular basis.” There. We just wanted to remind you that you, the videogame player, has by far the most interesting hobby in the world. Especially compared to horrible wrinkly-thrillers like golf. Why? Because we can play games based on nothing to do with the real world whatsoever. *Prince of Persia: The Sands of Time* is one of those very games, and we're glad of it too.

You might not have given *Prince of Persia* much thought before – it's not been touted for long, all the blurb we've read doesn't sound that special, and the screenshots don't really do it justice – but believe us, when you see it moving, you'll understand. It's another of the increasingly common remakes of revered, but near-forgotten, 8-bit titles from back in the days when the nearest we got to computer-generated special effects was watching Johnny Five say, “No disassemble!” The essence of the game has remained remarkably unchanged, too. You, the Prince of the aforementioned Persia, must leap your way across 32 levels of castle-based peril. On your way, you'll encounter classic foes and indulge in swordplay, death-defying jumps, spike-dodging acrobatics and the like.

THE PRINCE IS RIGHT

But don't think that it means nothing's changed. The first aspect that stands out is the way the fight sequences work. Now the Prince has two blades, and instead of merely wagging a sword in your enemy's face, you'll be able to spin balletically around, jumping over shoulders to stab nasties in the back. Lots of games promise this sort of vaguely martial arts-inspired action, sure, but *Prince of Persia* is already playing like a professional brawler with cinematic pretensions. To permanently destroy the enemies, you'll also need to knife them when they're down, adding an appealing level of tension to each fight: do you go for the fallen foe, leaving yourself open to attack, or fend off the enemy behind you and give your victim a chance to recover? The Prince himself has been given a great redesign, too. As you progress through the game, he'll get steadily leaner, more pissed off, and [ooh, wait for it ladies] less clothed – meaning he's less Prince Charming and more Prince of Darkness.

Despite its utterly next-gen execution, there's something appealingly old-school in the way that the Prince gets around. It's a case of dashing through puzzles where the goal is clear, the means of getting to the goal becomes pretty obvious after a bit of head-scratching, but the actual getting there is a right royal pain in the arse. Mind you, there're ways around the frustration. If you get lost at any time during the level a press of a button pans the camera out with an impressive blur-and-swish-sound effect, and gives you a view of the whole area. It's particularly impressive when you consider the size of some of the sections of castle you'll be exploring. In one of our favourite sequences, we tried to get the Prince down to the bottom of a quadrangle whose walls extended what seemed like miles into the sky. Falling meant instant death, so it was a case of triggering switches and running around walls to platforms that would disappear back into the stonework at a moment's notice. The Prince is one of



PRINCE OF PERSIA FACT!

> HARD BOILED

"The Prince's ideals... will be challenged by the choices he must make." -Producer Yannis Mallat.

> PC PLOD

A dire 3D sequel on PC in the late 90s is why we haven't seen the Prince back in action before now.

> BAATH TIME

Persia was where Iraq is now. So the real Prince of Persia, these days, would be Hussein's late son. Hmmm.

> DON'T TRUST HER

Like every other game this issue, the Prince has a female ally... who may be working for Evil. Every game.



THWACK ATTACK Those weapons work fast, eh?



IT'S NOT THEIR FAULT The Sands turn everyone bad.



SEE THE LIGHT No enemy dies without a lightshow.



KNIGHT OUT Armour's pants versus jumping.



> PRINCE HARMING

PRINCE OF PERSIA IS LOOKING SWEET, BUT WHO'S THE FAIREST PRINCE OF ALL?



> PRINCE WILLIAM

Can we state here in print for eternity that we don't like this stuck-up brainless Hooray Henry with his Alan Partridge grin and his almost limitless ability to pull totty? Now we'll be executed when he comes to power. Bring it on, toffee-nose.

ELIGIBILITY RATING:

5

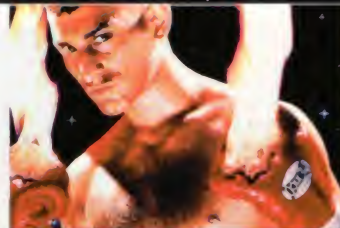


> THE LITTLE PRINCE

Living on his own on a tiny planet the exact size and shape of Rove's head, the Little Prince teaches children about love, harmony and having no mates. It's inter-planetary French foolishness suitable only for the terminally dull. Boo.

ELIGIBILITY RATING:

2



> PRINCE NASEEM

Smaller than a beetle's hanky and harder than a concrete tank, the Prince is most famous for saying just how good he is at his chosen hobby, boxing. It's rumoured he's even managed to make some money out of it. Well done, Mr Prince.

ELIGIBILITY RATING:

4



> THE FRESH PRINCE

The appeal of the other Prince William lies with his 'fish out of water' antics in well-off Bel Air. A rebellious daughter's ideal catch, he loses a crown because he's just not bad enough. And it can be terribly difficult distancing him from Jim West,

ELIGIBILITY RATING:

5





SAND STROKE Stab 'em to release the sands of time.



HE'S BEHIND YOU But that's not a problem for Princey.



SOUND FX The special effects are looking rather tasty.



LOOKING HARD He makes the Prince of Wales look like a mong. Mind you, what doesn't?

WE'VE LOST THE PLOT

THE WHOLE STORY, IN A HUNDRED WORDS. SORT OF.



Obviously there's a plot. Normally we spread it thinly like a poor man's butter substitute over the main text, but just for once we thought we'd give it a box on its own. Here goes: the Evil King Shahraman (sounds a bit like Saruman) attacks the Indian Maharajah's palace, causing the doofus Prince to unleash the eponymous Sands of Time which turn everybody into slack-jawed monsters. Naturally, he'll need the help of a beautiful princess to succeed. Original *Prince of Persia* creator Jordan Mechner came up with that beauty. If you're still reading, why do they still bother putting plots into games? It's not like it makes one jot of difference to the experience, is it? You never see anyone going, "Phew what a twist that was!" do you?



SPRINTS OF PERSIA The most key of the Prince's new skills, wall running is dead useful.

nature's athletes, and the controls seemed remarkably fluid as we guided him on his journey through his twilight world.

Remember the impressive moving curtains in Ubi Soft's recent *Splinter Cell*? In fact, *Prince of Persia* was the game that invented them. Enterprising programmers from the studios next door nicked the fabric-replicating code for the stealth epic, but in here realistic fabric rendering means the Prince can swing himself down on drapes and curtains like some latter-day digital Errol Flynn. It's not the only good-looking touch. Fog coats floors like proper eerie low-lying mist, rather than like some funny blurry effect. Best of all, or at least most convenient of all, the impressively lofty levels are loaded in during play, so you'll never have to endure a loading screen. It all helps add to the Arabian Nights atmosphere.

HELPING SANDS

There's more. 'The Sands of Time' themselves are what could really set *Prince of Persia* apart from other action games this year. Put simply, the Sands are magical, elemental forces that have various powers to alter time – powers you can access. The sands come in five fruity flavours: first up is the relatively straightforward Power of Destiny, which has you seeing the future. Useful for seeing certain traps, through locked doors and finding the location of hidden things, but it doesn't seem to be controllable. It's just a way of giving you a glimpse of your faraway goal.

The Power of Haste and Delay can speed up and slow down time respectively. Delay's great for the fighting, of course, and Haste is dead useful when you're waiting for a moving platform to inch its way back towards you. The Power of Restraint can freeze time completely, allowing you to slash your way through crowds of static enemies or jump a series of lightning-fast moving platforms. But best of all by far is the Power of Revival. This actually rewinds time a few seconds, allowing you to watch the Prince perform all his moves backwards – just like rewinding a video. And yes, you can actually use it after you've died, to resurrect yourself and try again. Because so much of *Prince of Persia* is based around leap-of-faith jumping and skin-of-the-teeth platform negotiation, you're going to be extremely grateful for this feature. All this power isn't going to be available all the time, of course. Instead you'll have to collect the sands that you find and learn to use them wisely.

Convinced yet? We're getting there, because we reckon everything's moving into place for a great mix of fight and flight which we're steadily becoming more convinced will work just perfectly. Add in the time powers, and we might just have a hit on our hands. We'll bring you more Prince-themed goodness closer to the time of release.

FIRST OPINIONS

It's a little hard to get this across with these screenshots, but *The Sands of Time* is looking well-nigh stunning at the moment. Put it this way: comparisons with the castle-bound majesty of *Ico* may well be justified. And we like *Ico*. A lot. Go figure. *The Prince* is perching somewhere between a decent Disney flick, the *Indiana Jones* series and old black and white swashbuckling movies. The only thing we need to add is the most important point – it's got a really solid, gameplay-based feel to it. As long as the puzzles and levels stay on the right side of infuriating, this could be a very big game indeed.

/ JOFF BROWN

> CHIC 'N' CHEERFUL

Prepare yourself to explore a new world unlike any you've seen before. Why is journalism never this gripping for us, eh?



"CHOCK FULL OF EVERY
MAD INVENTION THE
FRENCH CAN THINK OF"

BEYOND GOOD AND EVIL

IT'S FRENCH. IT'S GOT A PRETENTIOUS TITLE. AND IT LOOKS SWEETER
THAN A PYRAMID OF FERRERO ROCHER. THEY ARE REALLY SPOILING US....

> GENRE
> DEVELOPER
> PUBLISHER
> ETA

ADVENTURE
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OCTOBER

BEYOND GOOD AND EVIL'S THE STORY OF A photojournalist who gets caught up in an invasion and a subsequent government cover-up. So what? If this game had hailed from the US, the aforementioned photojournalist would be a hard-drivin' biker type, the enemies would all look like Agent Smith, and we'd be snoring by now. This comes from France, though. So you can scrap all those rules. Instead, the main character's a chic, short-haired lovely, her best friend is half-bacon, the invaders are body-snatching aliens and the place she's in looks like a cross between *Naboo* and *Vice City*. Interested? You should be.

The reason for all this Gallic crazitude? His name's Michel Ancel. He made *Rayman*, and he's been beaverin' away on *Beyond Good and Evil* for a long, long time. It's his baby, in fact. And it's the gateway to a huge watery world called Hyllis, chock full of every sort of mad invention the French can come up with. It's a sprawling adventure set in a mystical land. If this makes you think of the fairly woeful *Haven: Call of the King*, don't worry. This is a world apart.

Jade's our heroine, and she's the only witness to the evil the government Alphas are getting up to. Joining the resistance, she swears to eradicate the cancer at the heart of her sci-fi society. Cue set-piece sequences including hovercraft riding, rooftop chases, alien fighting and gigantic boss battles. You'll earn money by photographing all the creatures of Hyllis, upgrading your camera with extras like a zoom lense and even projectiles to distract monsters. Shades of *Pokemon Snap* from the N64, then — no bad thing, especially as it's more of a mini-game than the core of the action. You'll carry your camera at all times, and even boss battles will be broken up by your attempts to get a decent shot of the giant slaving fiend in front of you.

PIGGY IN THE MIDDLE

Let's talk about P'eyj for a second. P'eyj is part pig, part person. He's ham-cum-man. The oinkinator. We have great hopes for P'eyj, but it's not really because he's a semi-controllable sidekick. It's because he's fatter than Meat Loaf's old mum and wears the largest snout we've ever seen. He'll aid Jade in battle, and supply the quips that no self-respecting heroine could quest without. And he's just one of an extensive cast who'll guide you to world saviour-dom.

What none of this will get across to you, because you're properly jaded about previews like this by now, is that *Beyond Good and Evil* is looking *good*. Special, even. Some people in the office saw it and said, "Ooh, it looks just like an Xbox game, don't it?" We pistol-whipped them with light-guns for blasphemy, but their point was sound. *Beyond Good and Evil* runs smoothly, glows out of the screen like a firefly disco, and appears to have all the graphical originality we'd expect from the people who bought that giant blue laundry basket Globox into the world. We're looking forward to diving right in soon.

FIRST OPINIONS

They say Mr Ancel's been working on this since *Rayman 2*. And it shows. We were all ready to go into snide preview mode about this one, but it actually impressed us. So as long as it's as big and immersive as it seems, and it doesn't stray too far into lah-di-dah French art-madness, this could be one of the year's top adventure titles.

/ JOFF BROWN



JADE GOODY She's the tres chic heroine of the game.



BRING HOME THE BACON Your sidekick is part pig, part human.



GOOD LOOKING Graphics as nice as [whisper it] Xbox.



evil dead Jade fights an invading alien race.

FRENCH FANCY

WE CAPTION THE BG&E START SEQUENCE. SO YOU DON'T HAVE TO. (NOTE: IMAGES PRE-REDESIGN)



JADE: ... And thus we are all at one with the universe, dog-type thing.

DOG-THING: I missed Corrie for this, you know.



JADE: Aliens! Climb upon my slim French back and we will escape!

DOG-THING: Hey, does this count as third base?



JADE: Time to use my awesome powers of super strength and agility!



JADE: Hmm. I really need to work on my awesome powers at some point.

BEYOND GOOD AND EVIL FACT!

> ANCIENT HISTORY

The stealth-and-violence gameplay is descended from 16-bit French titles such as *Another World* and *Flashback*.

> SAY FROMAGE

Just like in *Pokemon Snap*, you have to get the best framing and pose for every creature you manage to photograph.

> THE FAST AND THE LUDICROUS

Your hovercraft can move on sea and land and you can participate in street races to boost your supply of cash.

> NICE CITY

Anywhere you can see, you can visit, and Jade can wander off mid-mission. Much like *Vice City*.

DESIGN 101

Michel Ancel's French Ubi Soft development team are known to be one of the best in the business – a claim that is only strengthened by *BG&E*'s impressive promise. Either way, what cannot be doubted is their refreshing approach. *PSW* has obtained these exclusive assets detailing *BG&E*'s design process, including the latest redesign off which the covers were thrown only weeks ago. Jade was the major subject, being made edgier and sexy – distancing the game significantly from a previously 'kiddy' appearance that didn't do the game's subject matter justice. What really strikes *PSW* though is the admirable, if a little bit idealistic, decision to create a game designed for everyone. Will we all embrace, or will the *BMX XXX* fans, sorry, fan, point and laugh while, on the other hand, the childish Raymanites miss the Nietzsche reference? For now, just enjoy the work of Ancel's team, before we give you the lowdown in the coming months.



LOOKS LIKE TROUBLE From the start it was brewing.



PEACEFUL NOW But what is to come?



CAVE OF MYSTERY A dark concept.

"WE WANTED TO MAKE THE PLAYER EXPERIENCE A WHOLE VARIETY OF EMOTIONS AND THRILLS, JUST LIKE IN A MOVIE"



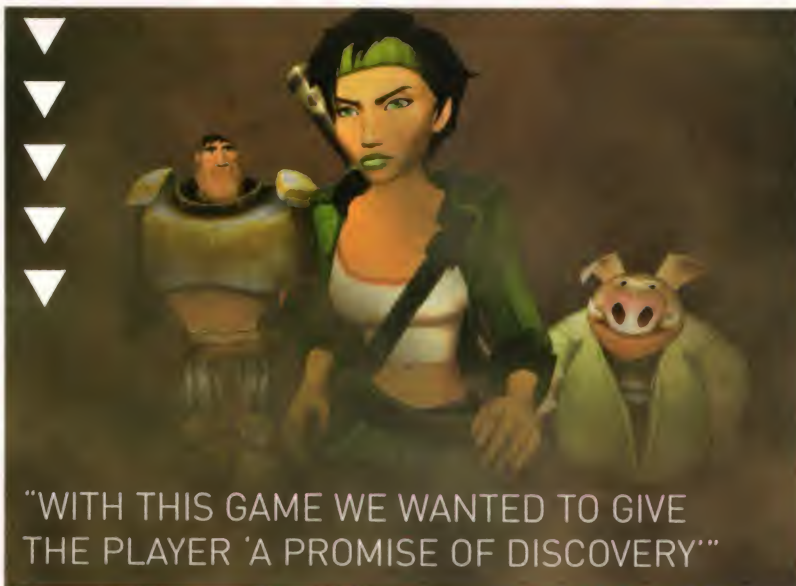
JADE BEFORE THE FINAL REDESIGN She gets edgier, & more world-weary below.



THE NEW LOOK The redesign is darker and scary!



IT'S WAR AFTER ALL She's avoiding the cartoon look.



"WITH THIS GAME WE WANTED TO GIVE THE PLAYER 'A PROMISE OF DISCOVERY'"

"IT'S UP TO EACH AND EVERY ONE OF US TO CONSTRUCT OUR FUTURE, AND THERE ARE OTHER MEANS OF DOING SO APART FROM VIOLENCE"



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**YOUR GUIDE TO THE
FUTURE OF GAMING
AND BEYOND!**

HYPER»»

AUSTRALIA'S GAMING AUTHORITY

REVIEWS

ATTENTION! THIS SECTION CONTAINS EVERYTHING YOU NEED TO DECIDE WHAT TO BUY, AND WHAT TO LEAVE ALONE.

THIS MONTH!

SO, YOU'RE FINISHED WITH THE PREVIEW SECTION and have thus decided to tuck into a tasty medium-rare review steak. Well, if you think the racing's all in the past - think again! This month sees the best of the PS2's open-wheeler driving games go head to head, and, it was indeed a close one. But now don't go

forgetting the glory of the month's two top games: *Virtua Fighter 4 Evolution* and the surprisingly excellent *Mace Griffin: Bounty Hunter*. While we've been following it for months, *Mace's* arrival still reassures us that our game-spotting skills are up to scratch. It's as close to *Halo* for PS2 you can get.



THE SCORING SYSTEM

PSW RATINGS

THE PSW SCORING SYSTEM IS DESIGNED TO MAKE ALL YOUR GAMES PURCHASING DECISIONS SIMPLE. HERE'S HOW TO TRANSLATE THOSE NUMBERS INTO DEFINITIVE ADJECTIVES.

10/10	ESSENTIAL
9/10	BRILLIANT
8/10	GREAT
7/10	GOOD
6/10	DECENT
5/10	AVERAGE
4/10	POOR
3/10	BAD
2/10	BLOODY RUBBISH
1/10	AVOID AT ALL COSTS



PSW GAME OF THE MONTH

The Game of the Month Award is precisely what it says, the title that in *PSW's* opinion is the essential purchase of the month. In the event of multiple games receiving the same score, we simply pick the one we think is the must-have option if you can only afford one game a month. Go and buy it now. Run!



PSW MUST BUY

Typically awarded to games that score 8/10 or above, representing one of the best in its genre. So if you're a fan of this particular type of game, then you'll be more than happy with this purchase. Simply, if you like this type of game, you 'must buy'. Clever eh?



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RED ALERT If you see man size jelly babies, shoot them.



CRUISE CONTROL Put the gun away and pull up!



UGLY SKIRTS The cross dressing pigs get angry.



STAR OCEAN Space station or intergalactic starfish?

MACE GRIFFIN: BOUNTY HUNTER

ONE ANGRY MAN, AN INVISIBLE RUCKSACK FULL OF GUNS, AN ENTIRE GALAXY OF ALIENS TO GET REVENGE ON. THERE'S BLOOD GALORE. AND SOME OF IT'S YOURS.



> TYPE	SHOOTING
> PLAYERS	1
> OUT	SEPTEMBER
> PUBLISHER	VIVENDI
> PRICE	\$99.95
> DEVELOPER	WARTHOG



YOU MAY HAVE HEARD OF A GAME CALLED Halo. It's very good, but there's a bit of bad news and no easy way to break it to you – you can't get it on PlayStation2. And it won't ever come out on PS2 either, thanks to politics, deals and briefcases full of unmarked American dollars changing hands in Seattle office buildings. But here's the good news, courtesy of PSW, your 'Good News Magazine' – *Mace Griffin: Bounty Hunter* is about as close as any PS2 game can get to being *Halo* without getting sued for plagiarism. Thus rendering those fancy fat Xboxes of use only to the homeless, who reportedly hollow them out for spacious plastic cabins.

What *Halo* did brilliantly was fuse sci-fi shooting with a tight and enjoyable story. Which is what *Mace Griffin* does. *Halo* had a great selection of powerful weapons, as does Mace. *Halo* used a clever recharging shield system that stopped you dying stupidly when checking out new areas. *Mace Griffin* uses the self-same system. If they'd called it *Halo 2* we might just have believed them, it's that damn good.

So there's you, Mace Griffin, this tough but golden-hearted member of some Ranger special

forces group in the future. All's well, until a mission on a space cruiser goes pear-shaped, resulting in Mace's Ranger unit getting wasted. Mace is stitched up, gets sent to jail, then emerges ten years later – a bit miffed to say the least. And what's the only job for a sizably miffed ex-Ranger in the future with a criminal record and lousy temper? Bounty hunter. Get it on.

TWIX LOCATOR

But you don't do much bounty hunting at first. To begin with you play through the story bit



ZZ TOPPED Futuristic rocker or space farmer?

outlined above, seeing what happened on that bad day ten years ago from Mace's menacingly narrowed own eyes. It's here, on the pulsating, crashing, vibrating and imploding ship, that you realise just how polished and immersive the bounty hunter experience is. Constant radio chat keeps you informed of story developments, klaxons sound, dead crew members line the corridors. The world's gone bad, but it's OK – you've got some really huge guns to make it a better place.

The action sequences are incredible in places. The game starts off slowly, throwing the usual pairs and threesomes of puny alien attackers at you. But more appear as you go on. A battle in the headquarters of the brainwashed religious followers (yeah, the story's great too) is when things kick off properly for the first time. They're everywhere, tens of aliens – some with the same shot-absorbing shielding as your own – descend on you from all sides, requiring superlative gun skills to stay alive.

And they're intelligent enemies too. You'll need a UAI of 99-plus, a couple of degrees and a PhD to cope. They run away from you.

SHINY HAPPY PEOPLE
The emoticons don't work.



CARGO TARGET Industrial scenes are just like the Alien flicks.



PLAN B Your trusty ship is a convenient escape route.

they run at you to get behind you, often they sidestep your shots, hide in sidings, duck behind barrels and sneak around concrete pillars. You don't know when they're going to attack or where from. Mace Griffin's enemies are the toughest, brainiest foes you've ever splattered across a grey metallic video game wall. Ammo is limited too. Some battles are hell.

To help, you have the clever shield mentioned above. This piece of twenty-fifth century wizardry absorbs four or five shots before depleting. Once it's gone your life bar stars to dwindle as normal, as life bars tend to do under massive alien assaults. Better still, this shield recharges itself after five or so seconds of you not getting shot, leading to some superb tactical play as you take damage, then run off and hide to 'shield up' before heading back in. The shield even makes a nice warning beep when it's depleted and you're taking life-endangering body shots. There's nothing better than running around, shooting stuff, with a warning beep going off. Warning beeps rock. Seriously. We like that kind of stuff. It's like being in *Star Trek* when it's Red Alert time. We make beeping noises to ourselves

sometimes. Better still is the satisfying electrical hum that comes when your shield powers itself up. It's like being in the future. It's completely user-friendly, it's a nice touch, it stops you from dying so much and is just one of about 500 or so things we dearly love about *Mace Griffin*.

"THERE'S NOTHING BETTER THAN RUNNING AROUND, SHOOTING STUFF, WITH A WARNING BEEP GOING OFF."

We love the weapons. We particularly love the shotgun, for obvious reasons. The weapons all come with a secondary fire option, best demonstrated by the machine gun, which also chucks grenades if you press the alternate trigger. How we love those grenades. Get caught in the blast of one thrown in your direction and your vision goes blurry for a bit, but hit a group of enemies with one of yours and your line of sight is obscured by a shower of blood and enemy pieces. Your options for killing are many,

BAN 3D SPACE SHOOTING BITS!

THEY'RE THE ONLY BAD THING ABOUT MACE GRIFFIN AND THEY MUST BE STOPPED FROM RUINING OUR GAMES!



IT'S NOT MACE GRIFFIN'S FAULT THAT ITS 3D space shooting bits are rubbish, it's just the fault of 3D space shooting bits in general. They are inherently rubbish. All of them. All of them ever made. They all suck and will only ever suck when they make new ones. All you do is spin around in space, getting disoriented and confused. They're rubbish. Here's what you do in *Mace Griffin*'s 3D space shooting bits - and in every 3D space shooting game ever made - and it's why they MUST BE BANNED:

ROTATE ENDLESSLY

It's behind you. No wait, now it's in front of you. No, hang on, now it's scrolled around to the left. Whatever happens you can guarantee you will ALWAYS BE FACING THE WRONG WAY. It's like sitting there staring at the washing machine, only WORSE.

FOLLOW SOME TINY ARROWS

A whole TV screen, 76cm of Sony's finest that's worth more than your car, and all you look at in all 3D space shooting games are the tiny arrows telling you which directions to rotate endlessly in (see above). Soon you will learn to hate these arrows like we hate them.

SHOOT SMALL OBJECTS IN THE DISTANCE

It's a PlayStation2, but it might as well be a wood-veneered games console from 1981 for all the action you encounter, seeing as every ship is always represented by a minuscule dot in the distance. All 3D space shooting games look like asteroids. Bad.

MISS EVERYTHING

The enemy ships wobble. They swerve. And what do they do to make later levels harder? They make the enemy ships wobble about more. So it's harder, you die more, you get angry, you learn to hate. Ban these sick games, for our - and our children's - sake.

IN SUMMARY

So, conclusive proof there that ALL 3D space shooting games EVER MADE are rubbish. Please, game-making men, stop doing 3D space shooting stuff. It never works. Ever. And never will, no matter how realistic the backgrounds look. Luckily, the 3D space shooting element only takes up about 2% of your total *Mace Griffin* playing time, meaning your overall enjoyment of the game is only marginally spoiled by its rubbishness.





but one thing remains paramount – you must, simply must, think before piling in. That shield's not much help if there's ten of them and you're standing there in the middle waiting for your shotgun to reload, is it?

CURLY WURLY FINDER

Timing your weapon reloading is just as crucial as keeping your shield charged. Every gun takes a few seconds to refill, and sometimes you just have to run away again, like a big futuristic girl, to reload in peace. Else you die, your corpse framed in a fumbling position where the enemy caught you thumbing in shotgun shells in the heat of battle. Your shield needs recharging, your guns needs reloading, you need to rest your brain from the relentless hardcore killing. *Mace Griffin* quickly becomes a crafty game of hide and seek, you testing your skills against the clever enemies, managing your ammo and shield like a pro.

Pretty soon you're automatically aiming at heads, even with the machine guns, just to save ammo. Don't waste rockets on the easier guys, save them for the big monster things and groups of bad guys [UAI 99.5 for that one - Ed.]. And

switch to the pistol when taking out the annoying little radioactive spiders they've put in on purpose to drain your ammo. Just be careful – there's no pride in getting killed by a spider, radioactive or not. One perfectly aimed pistol shot to the head takes out most ground troops if you really take your time aiming, so it's down to you how you go about tackling the game.

“LAUGH AT THE SHOWER OF GUTS THAT BLASTS OUT, OR TAKE A MOMENT TO PONDER HOW HIS SURVIVING FAMILY FEELS.”

Because *Mace Griffin* rewards you for thinking ahead. Even the big shielded mutant things that normally take a couple of rocket-propelled grenades to off can be taken care of with two sniper shots to the face from afar, making careful play – and advance planning – essential. Or... if you see a guard's shadow poking through a doorway, forget subtlety and fire a rocket in the hole. Laugh at the shower of guts that blasts out, or perhaps take a moment to ponder how his surviving family feels.

The sniper zoom becomes your best friend as you meticulously examine distant ledges for snipers before moving on. There are security cameras everywhere – so use them. Some have guns attached, use those too, but the majority just let you scope out upcoming areas. So make a note of where those three shielded enemies are and bounce a grenade round the wall fast before they spot you. It's very tactical, but then, right round the next corner, you're spraying machine fire and popping off grenades in a whites-of-the-eyes battle with six guards in a tiny room. You never know what's coming next. It's a good mix.

The third mission – an infiltration battle through a besieged mining facility – combines every type of play imaginable (apart from rhythm action). The whole level is one gigantic quarry, interlinked by tunnels and surrounded by high walkways and access areas. You can see it all, criss-crossing your previous paths as you reach higher locations. You stumble across a dead guard, realising he's the bloke you sniped out ten minutes ago from the ledge across on the other side. That red smear of brain on the ceiling? That's from where you shot a rocket



rocket through the door from half a mile away, just in case someone was there. [So much for ammo conservation. - Ed]

It is very demanding though, so don't go expecting to get through it without a great deal of trial and error. One part requires a mine cart ride – if you forget to duck, you die. Or if you get there for the first time and don't realise you have to duck, you die. Harsh. There are hidden snipers to catch you out, ambushes to blunder into, scum with rocket launchers waiting to take you out with one hit and plenty of bits that punish you first time you get there. But then,



POLE GLANCE The space monkeys loved a human lapdance.

second time around, you take it a little bit easier. You realise there's a six-inch line of sight from the mine cart to the platform where the guards are, letting you pick them off one by one before you get there. You feel good. You feel very good. You feel like Steve Irwin with a crocodile in his car boot. It can be painful, but it can also be the most satisfying game you've ever played.

GALAXY (RIPPLE) QUEST

But it's not all good. The 3D space shooting bits are so repetitive they warrant a separate panel on page 55 to explain why they should be BANNED from ALL GAMES ever made from now on. Also, for those of you who, like us, have spent that last two years playing *TimeSplitters*, the pace of the game may appear a little slow. Mace walks a bit too casually, like he's off for a St. Kilda coffee on a hungover Sunday morning. But this is only noticeable when you're moving from Point A to Point B, as when there's action in between – any sort of action whatsoever – *Mace Griffin*'s as close to perfect as you can get.

The game's huge, the missions tough, varied and spectacular, the music and sound effects are the best on PlayStation2 and we can't fault

IT'S THE LITTLE THINGS

MINOR DETAILS MAKE MACE GRIFFIN INTO A MAJOR PLAYER.



> SHOOT THEM WHEN THEY'RE DOWN

Ha! Beg! Beg for your life! Putting an enemy down with one shot is completely great. But if they're not dead you can hit them with another while they're helplessly down. You can, literally, 'be' evil.

> LEAVE THE CONTROLS

Pointless but fun! When flying about in space you can escape the rotating shooting monotony by stepping away from the controls and walking around your ship. Why? Because.

> SHOCKING GORE

Like pulling legs off spiders and starting fires? This one's for you. Exploded enemies leave stains and lumps of flesh all over the shop, creating a shockingly grown-up feel.

> SEE YOUR SHIP

You fly into a dock, you get out, you walk around having a nice look at your Pallbearer Mk III space-plane. There's no point to it, but we've always wanted to do it. Now we can.

> THE HALO EFFECT

We're not going to deny that *Halo* on Xbox is great. Microsoft spent oodles of money on it and *Mace Griffin* is very similar but on PS2! It really is that simple, people.

the story. As far as long, necessarily drawn-out stories in games go, it's good. Silly space bits aside, there's nothing wrong with *Mace Griffin*. It's all good. All very good. They want us to say it. Back when they started making the game, this is what they wanted us to say. This is what they dreamed we'd say. So we'll make them happy and say it: *Mace Griffin* is *Halo* for PlayStation2. It's that good. There. Now everyone's happy. Except, we suppose, Microsoft. Meh.

/ GARY CUTLACK

PSW VERDICT

UPPERS		DOWNERS	
Great story and settings	3D space shooting levels	3D space shooting levels	
Amazing mood-lifting music	Space shooting levels in 3D	Space shooting levels in 3D	
Gorgeous levels/characters	3D shooting levels in space	3D shooting levels in space	
Big man-sized challenge	No multiplayer options	No multiplayer options	
GRAPHICS	Not quite as shiny as it could be, but solid		8
SOUNDS	Superb orchestral soundtrack and effects		10
GAMEPLAY	Huge game, big challenge, massive levels		9
OVERALL SCORE			
A great sci-fi shooter that takes the best of every other game out there, throws in a few additions of its own, and dumps it all on PS2. So buy it, play it, love it and say we told you to.			
			9



REVIEW

TOMB RAIDER THE ANGEL OF DARKNESS



TIME WARP Lara's not changed much, really.



OK sister. You're leaving. Now!



MUSEUM PIECE The Louvre could have been more fun.

TOMB RAIDER THE ANGEL OF DARKNESS

LARA SHOULD HAVE LEARNED BY NOW THAT SOME ANCIENT, STINKING RUINS SHOULD STAY UNTOUCHED. TOO BAD IT DIDN'T HAPPEN WITH THIS, FIRST PLAYSTATION2 GAME.

> TYPE	ACTION ADVENTURE
> PLAYERS	1
> OUT	NOW
> PUBLISHER	EIDOS
> PRICE	\$99.95
> DEVELOPER	CORE DESIGN
> ONLINE	NO

DARWIN WAS A BIT OF A WANKER. ACCORDING to the "great" biologist, the supernatural world is complete rubbish – immediately negating the premise of such movies as *Ghostbusters*, which in itself is sacrilege – because all life sprang from inorganic matter. Further, Charlie claimed, successful species were then naturally selected depending on the way they evolved through random mutations in order to best suit their environment, man being a key example. In a nutshell, the syllable-cramming scientist reckoned stuff that developed the best claws, teeth, brains and fur would survive life's insane battle to fight another day.

The bearded one's problem was that he was intrinsically wrong. If his Theory of Evolution is so right, then retarded people wouldn't rule countries – which they clearly do – and Ray Martin would have never been born. If there had been an ounce of truth to the over-educated bumbler's obviously fractured homily, shit things wouldn't be successful. Poverty, an all-round winner in the Top Ten Most Successful Things Ever chart, wouldn't exist. Impenetrable Irish novels would never be hailed as the best ever

written. And this random bird called Lara Croft would have been long dead. The fact she's still knocking out video games disproves Darwin's life's work. Satan is actually yanking on his beard and laughing in Darwin's rotund face as we type.

SLOW EVOLUTION SHOCKER

You see, there was a time when *Tomb Raider* was very great. There was a time when PSone and Lara Croft changed the face of modern gaming with this funny "3D" thing. Lara could climb walls and blocks, shoot huge enemies while jumping

around spaces that actually resembled rooms and even – get this – managed to speak to people and be involved in a cogent and exhilarating story. On top of all that she had massive tits, huge legs and spawned a million masturbatory dalliances among men who really should have known better. Lara, most definitely, was the Next Big Thing. That time was seven years ago. Unfortunately, it's now 2003, the year of *Tomb Raider: The Angel of Darkness*.

Darwin, if you're listening, this is why you deserve to have little demons ram forks straight through your blistered scrotum in the hell you claimed didn't exist for all sulphur-scorched eternity: *Angel of Darkness* is essentially the same game it was all that time ago. It's prettier, yes, but there is almost nothing new about this game compared with the original. The word "evolution" just doesn't apply, no matter how the game's makers have tried to make Lara "grow up".

It's obvious from the outset. Ms Croft walks into a room to meet Werner, her mentor, in a Parisian apartment. She's less than pleased. The ageing German left her for dead in Egypt at the end of the last PSone game. There's an argument.



GOOD MAN Or evil scum? The distinction's still boringly clear.

THE FILM OF THE GAME OF THE FILM

THEY'RE GOING TO MAKE ANGELINA DO THIS IN THE NEXT FILM. IT'S STRAIGHT OUT OF THE BIG BOOK OF MOVIE CLICHÉS.



It's an ammo clip. Shooting things is one of "adult" Lara's great pleasures in life. She needs bullets like every woman needs a man. Lusty Lara can't help herself. She grasps the rod of iron.



Silly Lara. The brunette's insatiable thirst for death and adventure has left her in a room full of lasers and a bomb ticking. Mortality for Lara is only good when other people are doing it. Run.



Look. It's a way out. You know because you're told it is. At this point, when you should be screaming at the TV with joyous excitement, you're staring ahead like a laboratory monkey. Down you go.



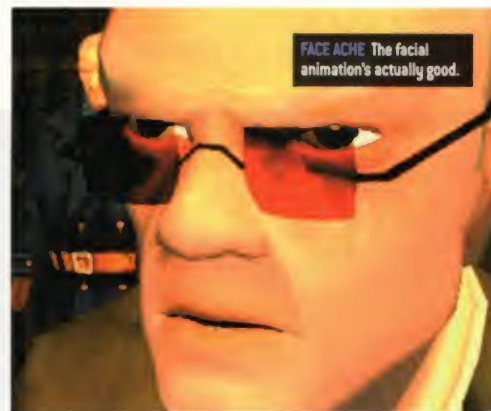
For some reason, these boxes decide to start burning when you run past them. Lara's that hot. Brush against them and you start to burn. Onwards, little Lara. Onwards.



The bomb goes off and Lara, running slowly, is blown out of the end of a sewage pipe by an explosion. Kurtis, the other playable character, is watching, from the other end of a sewer pipe.



HOT STUFF Lara prepares for major laser eye surgery.



FACE ACHE The facial animation's actually good.



BOX CLEVER Yes, you can get in the ring and fight.



NOT NORMAL Cut-scenes can really jar occasionally.



HANG UP Agile, but slow to react to your commands.



V-Packer Pump action 12 bore shot gun. Close quarters. 6 shot, slow reload.

LOAD UP The selection of weapons isn't massive.



RANCID CAMERA We blame the camera for the pain.

"THE CAMERA MAKES NONSENSICAL CHOICES, OFTEN LEAVING YOU FACED WITH SUICIDAL LEAPS OF FAITH."

Shots are fired. Werner ends up dead. The French law turns up and starts taking pot-shots at Lara, who ends up in an alley, surrounded by – try not to be shocked – things to climb and jump over.

DOOMED RAIDER

The inevitability is depressing. As she works her way up stairways and through windows, *Angel of Darkness's* control system shows itself to be ancient. Lara must stand directly in front of ladders to climb them. On annoyingly frequent occasions, she won't jump when you tell her to, instead choosing to leap to her death. The camera makes nonsensical decisions, and despite the fact you can throw it around the doyen, refuses to behave itself when left alone, often leaving you faced with suicidal leaps of faith and a character which can't make up its mind which way it's facing. Obviously, the same problems dogged the games all those years ago,

but it was acceptable when the overall skew of *Tomb Raider's* concept was such a groundbreaking one. It isn't any more.

It gets immediately worse. For some reason, the developer has not included a feature that puts you back to the last logical point in play when you happen to die, which as you can probably gather is rather regularly. When Lara pops her clogs, you're given the option to load a save game or quit. We'd like to load, please. Sorry chum, there's no save data on your memory card. Weird, we think. Hasn't the game saved itself at a sensible point? No buddy, it hasn't. You have to save as you go. Forget to, and everything you've accomplished, no matter how far in the game you've travelled since the last save, counts for nothing. Nothing. While the freedom to save wherever you like is potentially uplifting, the annoyance engendered from being sucked into a death-inducing situation after an hour's play when you haven't bothered to save is health threatening. Remember that kicking through TV screens is likely to end up with you fried to a crisp.

At a basic level, it's actually hard to believe that such a high-profile entertainment product



in any medium can be this shoddy. Don't worry: there are plenty more negatives. Once you're out of the Parisian back streets and into a derelict apartment block, the game shows not only shocking control inadequacies, but also hilarious problems with non-player characters and a childish level of game design. Crack police people follow Lara into the building and sling in a gas grenade, whereby they stand around at the bottom of a flight of stairs, doing God only knows what. Off Lara goes, bounding up the stairs like a crippled bunny. At every landing, doors present themselves, some of which open, some of which don't. The cops stand around, chewing the fat. After a few attempts you get to the top without the gas choking you. You find a key that opens a locked door on the second floor and a switch to an elevator, giving you a gun that happens to be lying around with some bandages. The police are probably rolling a joint, racking up some lines and cracking beers open by now. At this point, you realise that you played this game a very long time ago.

Let's put it in basic terms. Playing *Angel of Darkness* means walking unendingly into walls, picking up items by shuffling into exactly the

right spot and pressing a button, flipping switches, pulling levers, solving ludicrously basic puzzles, suffering countless character clichés, dying over and over and over again and marvelling at what is surely the most unfinished game to grace the high street recently.

That's right, chaps: *Angel of Darkness* contains more bugs than Darwin's planned but

"PLAYING ANGEL OF DARKNESS MEANS MARVELLING AT THE MOST UNFINISHED GAME ON THE HIGH STREET IN YEARS."

never-penned novel, *The Bugs*, *Just the Bugs* and *Nothing but the Bugs*. These are just a few we noted while playing the game. You can walk off some ledges with the "walk" feature turned on; quite often when she's walking around on ledges, a second, all-black Lara appears some distance below her and mirrors her movements (at first we thought this was just botched shadowing, but in a level in a night club it was painfully obvious it was a technical glitch); on occasion Lara will start screaming and refuse to

stop; at one door we walked through, we were sent back to the same side of the door we'd approached and half the building we were in disappeared, leaving Lara standing in thin air over a churchyard and able to walk around in the sky. Angel indeed. The list goes ever on. And don't be thinking it's just our version of the game that does this. Nuh uh - we're not as stupid as we look. We went out and bought the full retail version ourselves. Worryingly, that's the exact same game you'll be playing, or not if you take our advice.

LARA'S STILL BEAUTIFUL

There are certain reasons for the game being forced out in the form it is now, but we won't go into them here. Darwin wouldn't like it, and Lara's pissed him off already, so we won't dwell on the dreary business that is games publishing. Suffice to say, *Tomb Raider: Angel of Darkness* is technically in pretty bad shape. And that's being generous.

Before we go on with bad stuff, let's at least try and be positive. The latest *Tomb Raider* adventure is, in parts, one of the most beautiful games to have ever graced PlayStation2. Really



CHAMBER HOT Rooms are occasionally stunning.



CLOCK POWER Puzzles are the same as in older titles.



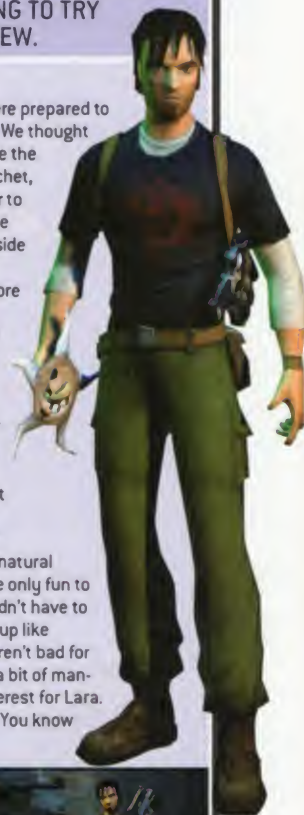
LATE ESCAPE Why don't the police make the effort?

LARA'S BETTER HALF

HE MAY BE THE MOST OBVIOUS CHARACTER CREATED BY MAN OR BEAST, BUT AT LEAST HE SHOWS CORE'S WILLING TO TRY SOMETHING NEW.

> Kurtis

Hello, Kurtis. We were prepared to like you, you know. We thought you might kind of be the Clank to Lara's Ratchet, the Chuckle Brother to Lara's Other Chuckle Brother. Instead, aside from cut-scenes in which you acted more mysterious than Mysterio, Master of Mystery, we got to play you for an insultingly short length of time. Your psychic powers were really only there to tell us what was about to happen around the corner, like a supernatural periscope. You were only fun to play because we didn't have to train your muscles up like Lara's. Still, you weren't bad for what's essentially a bit of man-crumpet, a love-interest for Lara. You're Lara's bitch. You know it, don't you?



games to have ever graced PlayStation2. Really it is. The Tomb of the Ancients level looks incredible, and some of the layouts and ambience in levels rich with detailed art in the excellent Hall of Seasons section gives a glimpse at what could have been. Literally a glimpse, but a sensational one nonetheless.

Then there's the sound. PlayStation2 or otherwise, the game's score, recorded by the London Philharmonic Orchestra, is the best we've ever heard. We're quite happy to say that. It lifts what amounts to a shambolic, tired video game and gives it a genuine epic quality. God bless the classics.

HAM-TO-HAM COMBAT

And there's Kurtis, a second playable character. This was a good move, and although his appearance as a controllable force is too short, he does add a little mystery to the plot by turning up at various points throughout the game and looking enigmatic. Well done.

Also, the attempt to give the player the choice about how to interact with characters and actually provide different outcomes depending on those choices is commendable and, in the main, works,

despite being dull. The thing that really lets this aspect down is some unbelievably shocking voice acting and script writing which, given the catalogue of woes listed above, is the icing on a cake made of dead, plague-riddled rats.

Lara says "mademoiselle" as though she's some kind of melodramatic sarf Lahndahn scrubber who had to suffer elocution lessons at the hand of a well-meaning, "I just want what's best for my gell," fishmonger father. She's LARA BASTARD CROFT, in the name of God. She's unfeasibly rich and sexy. SHE'S NEVER GUTTED A HADDOCK. And all this "attitudo" just makes her grating and wooden, not edgy and adult. It's too much to bear.

And that's the real problem with *Angel of Darkness*. It's practically impossible to stay upbeat about it for long. It's beautiful, sounds amazing and has lofty ambition, but is hamstrung by a Draconian control system, some fatal technical faults and heavyweight badness in the storytelling department. If there's any justice in the world, *Angel of Darkness* will be the end for Lara Croft, but there's absolutely no chance of that. There's no such thing as justice. Knock on the gates of Hades and ask

Darwin. He's probably worked that out for himself already.

So, the score. Graphics? Good in the main, amazing in places. Sound? Partially sensational; Lara grunts too much and the voice acting is shit, but the music is brilliant. Gameplay? That, and the presence of some unforgivable bugs, means *Angel of Darkness* gets a seriously disappointing 4/10. Believe us when we say that you buy this game at your peril.

/ PAT GARRATT

PSW VERDICT

UPPERS		DOWNERS	
<ul style="list-style-type: none"> Soaring musical score Impressive graphics Lengthy challenge Lara's tits 		<ul style="list-style-type: none"> Appalling control Bugged to almighty hell Pathetic voice acting Nothing new 	
GRAPHICS	In places, amazing texture work	9	
SOUNDS	Orchestral score great. Lara sounds stupid	7	
GAMEPLAY	Awful. Unfinished and annoying. A travesty	2	
OVERALL SCORE A nightmare vision of a big-budget game gone almost completely wrong. Questions should be asked. Heads should roll. And you should be very wary with your memory.			4



VIRTUA FIGHTER 4 EVOLUTION

> TYPE	FIGHTING
> PLAYERS	1-2
> OUT	NOW
> PUBLISHER	SEGA
> PRICE	\$99.95
> DEVELOPER	SEGA AM2
> ONLINE	NO

SCANT NEW FEATURES, BUT THE SAME ASTOUNDING PLAY THAT MADE VF4 THE BEST FIGHT GAME OF THEM ALL. SO THIS IS BETTER STILL, RIGHT?

"TEKKEN SUCKZ! VF RULEZ!" is the message we've been posting on internet forums for some six years now, sadly to no avail. The western world at large remains unconvinced as to the merits of Sega's astonishing *Virtua Fighter* series, turning instead to *Tekken* for its combat kicks. It is our sad duty to report that those people are wrong. People who prefer *Street Fighter* are wrong too, and let's not even go there with the unstable weirdos that prefer *SNK* games. *Virtua Fighter* is best, no question.

So a new *Virtua Fighter* is something of a key event in our lives. Sega usually makes us wait a couple of years for a selection of new backgrounds, characters and moves, so it's something of a surprise to be playing VF4-and-a-bit so soon – and on PlayStation 2. Surely it can't be a proper sequel?

It isn't a proper sequel. Two new characters have been added, as is the norm with new *Virtua Fighter* games. The backgrounds have been tweaked and a few totally altered, but the game itself – the stuff

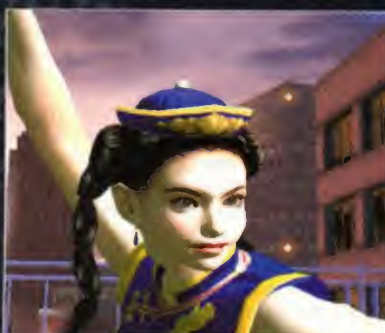
you actually do – is largely untouched. There are quite a few additional moves for each of the returning characters, but few the average player would notice. Here's an example. Sarah Bryant, our favourite, has about 20-odd new moves. A couple of them are cool – her towards, punch+kick Breeze Shot, or the new up+kick posing move – but the majority are either too complex for most players or add little to what was already a superbly

balanced game. You stick with what you know, don't you?

VERSION 4 SECOND EDITION

As such, *Virtua Fighter 4 Evolution* is a strange proposition. We're used to reviewing annual updates of sports games, but to see a fighting game which is little more than a yearly reworking with new stats and minor alterations is particularly odd indeed.

Ultimately the Quest mode – *Evolution's*



TALKING 'BOUT AN EVOLUTION. It'll do until VFS at the very least.



QUESTION MARK The only slight let-down is the Quest mode.



READY, STEADY, GOH New boy Hinogami takes a pounding.



EAT HUMBLE PAI She's back and she's faster than ever.



most talked-about new feature – is a bit of a sham. If you're familiar with *VF4*'s Kumite character-building game – and as you're reading a *VF4 Evolution* review you almost certainly are – you'll find Quest disappointingly familiar. It may well be based on real Japanese arcades and feature enemy characters that utilise their styles, but all you actually do is play endless loops of match, Challenger Comes, match, Challenger Comes, match, over and over again in exactly the same way as in standard *VF4*. It's all depressingly déjà vu.

It is a little more user friendly this time round though. Before crucial, stuff-unlocking matches, you are given the luxury of a warning, in the shape of a pre-match logo promising "The winner gets a prize!". This heightens the tension, and makes it statistically much more likely that you'll lose for no discernable reason. Curiously, should you lose, the prize is given to the victorious

PS2-controlled opponent. What are they going to use it for?

THE EMPEROR'S NEW GIFTS

You now have two types of victory gift – either money or an item to glam up your character. Items are much the same as before; trinkets and clothes, that sort of thing. Sadly *Evolution* doesn't recognise existing *VF4* save positions nor load your previous character (bye, slutty Sarah!), but there's an equally large and pointless array of ear rings, bracelets and colour changes to keep you playing through Quest for a long while.

The regular Arcade tournament now also links into the item unlocking options by the addition of Missions that pop up during an Arcade tournament. These award you with cash upon reaching certain criteria within the game. Sarah Bryant's first mission is simply to defeat Lau, which results in a nice 200 credit award. Oddly, even repeatedly losing to Lau gives her



RE-RE-WIND When it's all over, be sure to check the replay.



A KICK IN THE TEETH Alas there's only a handful of new moves.

ARE THE NEW FIGHTERS ANY GOOD?

BRAD BURNS AND GOH HINOGAMI ARE THE NEWCOMERS TO *VF4 EVO*. DO THEY "ROCKZ" OR DO THEY "SUCKZ"?

Every new *VF* game features two new fighters. That's a law as set in stone as the one about not sleeping with your gran or putting your nob in a car door. Here are *Evolution*'s, handily rated for your convenience.



BRAD BURNS

FEELS MOST LIKE	WOLF
POWER	■■■■■■■■■
SPEED	■■■■■■■■■
TECHNIQUE	■■■■■■■■■
COMBOS	■■■■■■■■■

Sega wants to make *Virtua Fighter* more popular in America so it sticks an Italian-American western kick boxer in *Evolution*. He relies on kicks and throws, with few of the simple punch, punch, kick staples for newcomers to latch onto. He's powerful but one of the slower fighters. "Checkmate!" and "Hunting time!" are a couple of his cutting put-downs.



GOH HINOGAMI

FEELS MOST LIKE	AKIRA
POWER	■■■■■■■■■
SPEED	■■■■■■■■■
TECHNIQUE	■■■■■■■■■
COMBOS	■■■■■■■■■

Hinogami is very popular with the hardcore fans, thanks to his Akira-like selection of power punches and kicks. If your *Virtua Fighter* knowledge isn't what it should be, you'll go far with Goh's hard single-hit attacks which often result in stunned opponents. He's powerful and good to play as, but what's the point of having cotton (Goh) when you can have silk (Akira)?

50 a time. Easy money.

So then you pop back to Quest and spend the cash in the Shop, where special items may be bought. It adds a little incentive to play through the Arcade game with each character, thanks to the two-pronged assault of having to earn special items in the Quest and winning enough cash to buy others.

But... who cares? Seriously, who really cares about all the Quest stuff and equipping Pai with a new waist band? *VF4* is about fast,



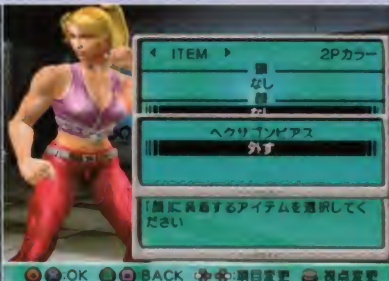
TEKKEN FOR GRANTED Why do you still buy Tekken games?

WHAT ELSE IS NEW?

VIRTUA FIGHTER 4-AND-A-BIT FEATURES A FEW ENHANCEMENTS TO MAINTAIN ITS THIN VENEER OF NEWNESS.

NEW ITEMS

Yes, it may well be effeminate to spend hours earning a new pair of earrings for Sarah that are so small you can't even see them properly, but the option is there should you fancy it.



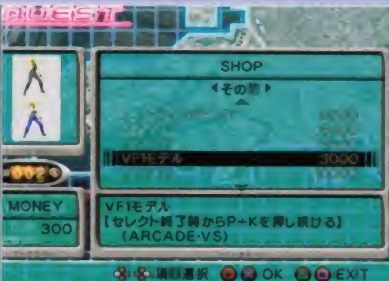
QUEST MODE

Apparently featuring real player data from real-life VF4 fans, Quest is a flash survival mode that doles out rewards every few rounds or so. There's no 'end', to it and it's here you earn the new bits.



CASH REQUIRED

Your fighter now has a cash meter. Credit is awarded in Quest mode and in occasional special missions that pop up in the regular Arcade game. Special items are yours in exchange for cash. So play.



NEW STAGES

This stage is the highlight of the few entirely new locations, featuring a superb ripply effect that'll get the geekier among you excited with the thought of the polygons and processor times.



CHANGING SEASONS

Bit of a cheat, this. The old VF4 stages return, this time with their colour settings tweaked to make them look different. Pictured here is some apple blossom behind Pai – that wasn't there before.



magazine. In short, you are a fool. *Evolution* has slaughtered *Tekken 4* in the Japanese arcades, and for good reason – it's just so good to play.

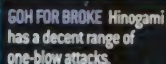
You have three buttons – punch, kick and guard. It's simple. You attack, you block, you dance around the ring looking for weaknesses in your opponent's guard. That's also simple. Counter attacking is key, knowing your own moves and anticipating your opponent's crucial. That's hard, as are the juggling aerial moves, wall attacks, high/low/mid attacks, reversals, combos, throws and rising attacks, but who can fail to enjoy the unequalled elegance of a perfectly countered move? We cannot criticise *Evolution* for being the same as VF4 when VF4 itself is the finest fight game money can buy.

BEGINNERS' CLASSES START AT SEVEN

Evolution is basically VF4 with a bit of a tan and a new T-shirt. Don't worry if you think it sounds too complicated – there's an incredibly comprehensive training mode to take you through all of this. And it's not patronising either, like 'press up on the pad to jump', just perfectly designed to gently guide you by the hand.

And it still looks incredible. You know how *Gran Turismo 3* still looks better than racing games made two years later? VF4 *Evolution* is

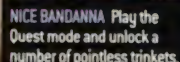




THE FIGHT GOES ON Mastering Evolution will take you a lifetime.



SIDE BURNS Brad Burns takes it to fan-favourite Akira.



BLOOM TIME The blossom effects are nice, if you go in for that kind of thing.

"DURAL LOOKS LIKE A TIN FOIL-CLAD JORDAN ON A TRAMPOLINE IN A WIND TUNNEL"

/GARY CUTLACK



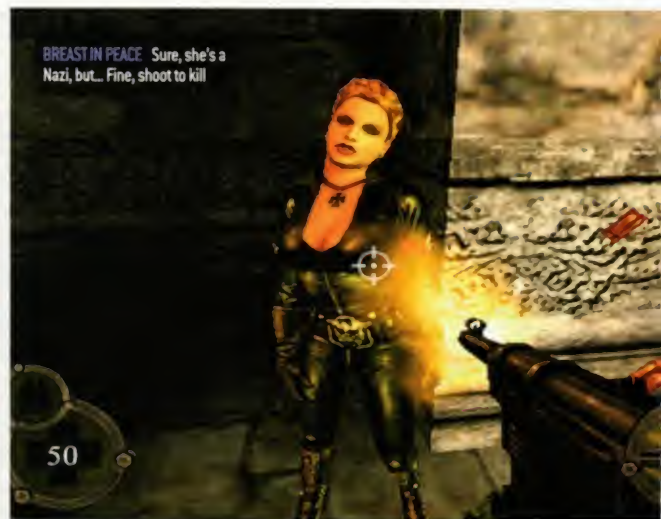
STAGECRAFT Some of the backgrounds are better, some aren't.

PSW VERDICT

UPPERS		DOWNERS	
> Incredibly smooth action		> Only minor changes	
> Beautiful characters		> Quest mode is a let down	
> Technically amazing play		> Burns is a bit rubbish	
> So much to learn		> <i>SoulCalibur 2</i> is coming	
GRAPHICS	> What your eyes were invented for		10
SOUNDS	> Avril Lavigne soft rock minus naff lyrics		8
GAMEPLAY	> A fighters' fan's dream, sticky and wet		10

WATERLILY NUTMEG
Tosses out its seeds like a watermelon and puts out a
figurate seed pod that splits through time until
it is consumed by its hungry, hungry seedlings.
1954. Awarded the American Horticultural

9



RETURN TO CASTLE WOLFENSTEIN: OPERATION RESURRECTION



HITLER, HAS ONLY GOT ONE BALL; ZOMBIES, THEY AIN'T GOT NONE AT ALL – WELL, NOT AFTER YOU'VE BLOWN THEM OFF AT ANY RATE.

> TYPE	SHOOTING
> PLAYERS	1
> OUT	NOW
> PUBLISHER	ACTIVISION
> PRICE	\$99.95
> DEVELOPER	RASTER

HANG ON A SECOND. DID WE MISS

something? Look, we'll be the first to admit that we spent more time concentrating on the twin sisters sat in front of us rather than the teacher in our history lessons, but surely this couldn't have passed us by. You think you'd be able to remember the bit about Hitler wanting to build an army of undead zombie warriors, wouldn't you?

Oh no, hang on. Now we get it. That never happened at all. It's just a story made up by the game designers to add a little bit more spice. Sorry. Only, what with all the quasi-realistic World War 2 games over the last year or so - *Medal Of Honor*, *Prisoner Of War*, *Commandos 2* - we just kind of figured this was based on real events as well. Silly us. Perhaps that's what you get from spending all day, every day, playing games. Anyway, the point we're trying to make is that anyone expecting something along the lines of *Medal Of Honor*'s gripping and sobering portrayal of the Second World War will be sorely disappointed. *Return To Castle Wolfenstein* is nothing but straight up, honest to goodness Nazi blasting, lavishly souped up, might we add, with some Hammer Horror-style zombies and a bit of 'Allo 'Allo style campiness for good measure. Then again, given it's been out on the PC for almost two years, that's exactly what we were expecting.

PC? WE DON'T NEED NO STINKING PC!

So where to start then? Well perhaps it's worth looking at what has changed for the PS2 version of the game and it's in the storyline department where the majority of the tinkering has gone. Whereas the original PC version began with all-American hero BJ Blaskowicz incarcerated deep within the bowels of Castle Wolfenstein, *Operation Resurrection* takes things right back to beginning with a PS2-exclusive set of missions designed to introduce virgin players to Himmler's paranormal division and his dastardly plan to resurrect the dead. Starting in the back streets of Egypt and eventually ending in a plane crash in rural Germany (which is followed by his subsequent capture and imprisonment),

Blaskowicz sets off in search of secret Nazi dig sites and tombs full of mummies. It sounds exciting, and should be the highlight of the PS2 package, but really it's the worst section of the game - a pity given that it's the first impression most are likely to get from *Wolfenstein*.

The game is split into six fairly long campaigns, each consisting of five or six decent sized levels. There's the opening campaign in Egypt, followed by Blaskowicz's escape from Castle Wolfenstein, a raid on a secret rocket factory, a mission into Himmler's secret laboratory and a return to Castle Wolfenstein among others. All fine and dandy, but don't go expecting a huge variety in your line-up of mission objectives. *Wolfenstein* is very much a



VILLAGE PEOPLE Quaint locations, awful people



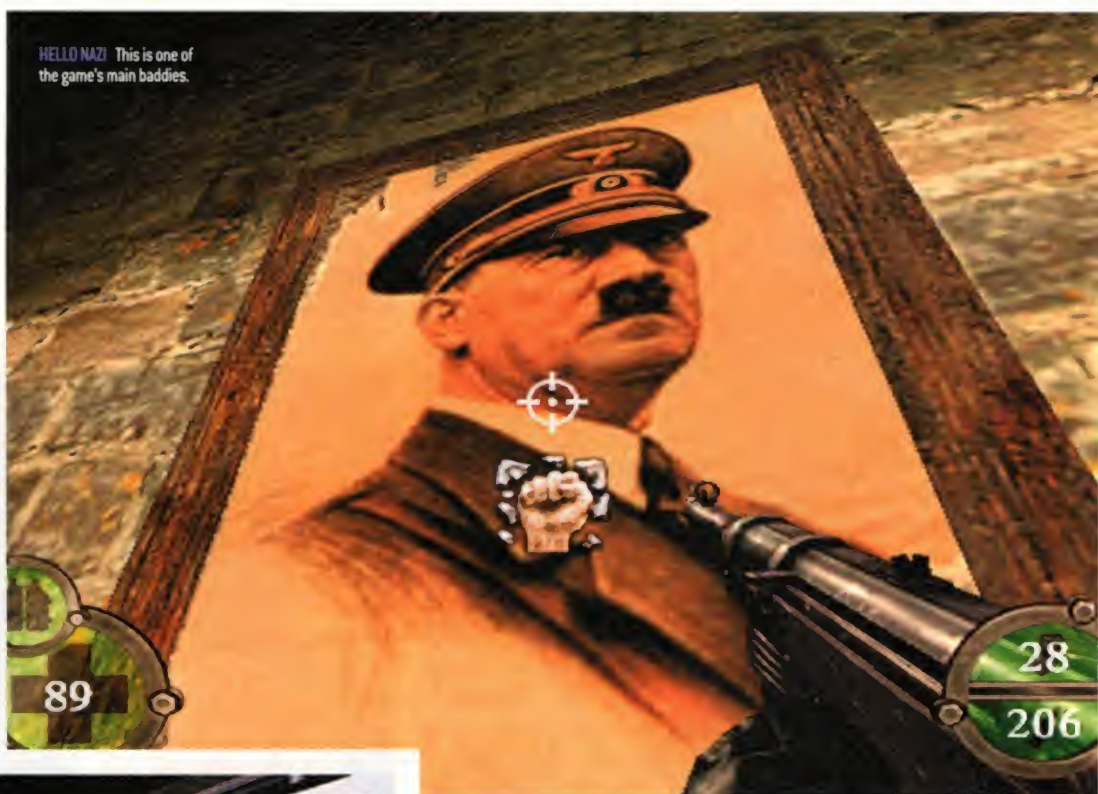
ZOMBIE NATION Germany in 2003 is monster free. Almost.



TARGET PRACTICE Oi mate, see your brain on the floor?



REICH AND WRONGS Yeah, and your footy team's shite as well.



smash the radio at C and make you way over to D. Not that we necessarily have a problem with that though, as thanks to the impressive level design and the huge range of environments and enemies to face, it's easy to forget that each level you come across is essentially the same thing.

I GAME, THEREFORE I STEALTH

Of course, the real reason why it's all fun is that there's plenty of meaty weaponry on offer. There're period machine guns and rocket launchers galore, of course, but it's weapons like the immensely satisfying flamethrower, that spurts out rivers of skin-searing flame, and the high-tech, electric-discharge spouting armaments that wouldn't look out of place in a *Star Trek* film that really make *Wolfenstein* entertaining. Not the sort of thing you'd see in *Medal Of Honor* for sure, but it's all a healthy reminder that *Wolfenstein* is very much played for as many visceral thrills as it can get.

Given this confrontational style of play it seems mildly confusing that *Wolfenstein* continually persists in trying to force you down the tired and weary 'stealth' road of gameplay. To this end you can creep about silently, peer round corners, draw your knife and sneak up on the enemy. Manage to do this all nice and quiet and a little stealth kill icon will appear on the screen

allowing you to pull off an instant death-producing stab in the ribs. But why would you want to bother when FIRING A ROCKET LAUNCHER is just as effective and so much more fun? The game keeps track of how many stealth kills you perform and rewards you at the end accordingly; er... so what? It keeps count of how many deaths by headshot you perform as well and we all know which one of those two methods is the more rewarding. It wouldn't be so bad if there was some kind of dramatic Tenchu-style death animation to go with it, but unfortunately there's not even a snifter of one.

RETURN TO RETURN TO CASTLE WOLFENSTEIN

As solidly entertaining as the game might be, it still lacks that certain sparkle. Whereas *Medal Of Honor* thrilled us with its harrowing opening levels and moved us with its poignant and sympathetic approach to the conflict, sadly *Wolfenstein* musters little more than a smirk, and that, rather embarrassingly, is down to the presence of a large-breasted German woman named Helga. And while the detailed



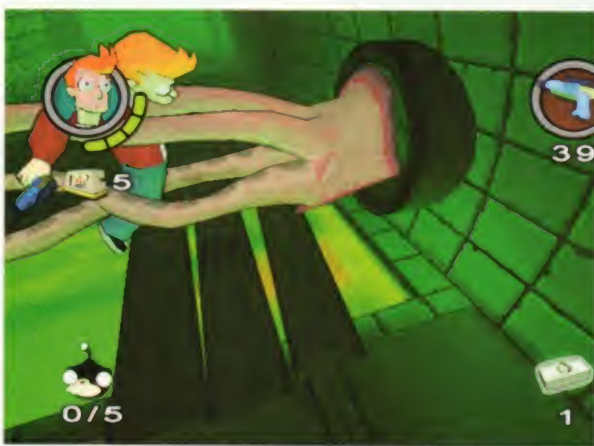
environments and characters are certainly impressive - mainly thanks to the quality of the PC originals - there're none of the optical pyrotechnics here that we've come to expect from rival PS2 shooters such as *Red Faction 2*.

There're no beach storming sequences, no underwater vehicles to ride and no zero gravity trips into space; it's simply run, shoot and then run and shoot some more. Yeah, there are certainly some quite cool bits to enjoy - the moment where a cloud of Nazi paratroopers come parachuting down on top of you being a particular favourite - but the constraints of being based on a two-year old game are worryingly clear to see.

/ MARK ROBINS

PSW VERDICT

UPPERS		DOWNERS	
Nicely detailed environments		Weak PS2 campaign	
Huge range of cool weapons		No multiplayer	
Lengthy challenge		Lack of set pieces	
Great level design		You won't replay it	
GRAPHICS	Looks and moves as good as the original	8	
SOUNDS	Great effects, but repetitive music	7	
GAMEPLAY	It's long enough, but not much replay value	7	
OVERALL SCORE			7
A solid and entertaining first-person shooter but the lack of original concepts and multiplayer modes stop it from being an essential purchase. Good, but not awe-inspiring by any means.			



GUTTER SNIPE If these tentacles grab you, it's all over. Shoot them first, then run like the wind.



ON THE GUN Ammo is limited, so think before you shoot.



FIGHT AND WRONG The combat isn't great if truth be told.



TOMMY TRIGGER-FINGER The Tommy gun lets you live out all your Bugsy Malone fantasies.

FUTURAMA

THE SECOND BEST CARTOON MATT GROENING HAS EVER CREATED SPAWNS A SUITABLY WONKY GAME.

> TYPE	PLATFORM
> PLAYERS	1
> OUT	NOW
> DISTRIBUTOR	ATARI
> PRICE	\$99.95
> DEVELOPER	UDS
> ONLINE	NO

IT'S A TERRIBLE SHAME WHEN A PRODUCT comes along that offers an aesthetic more accessible and enjoyable than the 'meat' we're meant to be sinking our teeth into. This is the case with *Futurama*, a game that offers a perfect experience for fans of the television show, if only you took out the visuals and gameplay elements. *Futurama* is perfectly scripted, with complete voice acting from everyone in the series; the story and its comedic elements are an oasis in an otherwise desolate gaming experience. In fact, it's safe to say that the **ONLY** reason anyone should play this game is if you're a fan of the show and can put up with terrible game

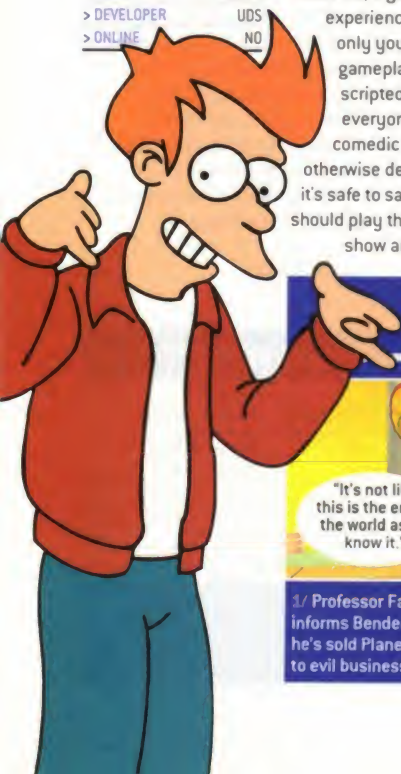
design, questionable visuals and dreadful sound.

For anyone keeping score at home, *Futurama* is enjoying its fifth season in the States, we've yet to see all of season four here in Australia. Unfortunately, thanks to lacklustre support from any of Australia's local television stations, there's no guarantee that season five will hit our shores any time soon. The real problem here though, is that season five is the last season of *Futurama*, ever. Fox saw fit to close the show due to poor ratings and a seemingly slow response in the import department. I wonder if that has anything to do with airing the show on late night, selling distribution to the likes of channel 7 here in Australia (who mixed up episodes and played

some seasons over and under others), or just plain not caring. Whatever the case may be, *Futurama* has been axed, and fans of the show may really want to look out for this game as it fills a few gaps in the series and even answers a few questions that have been plaguing the show since its infancy.

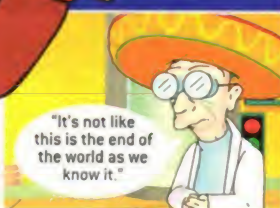
CRAM IT YOU APE!

The story for *Futurama* the game is something you'd expect to be watching on TV alongside all the classic *Futurama* episodes we love. It seems sweet and innocent Mom, owner of the Earth's robot factories and one of the richest people in the galaxy, has just purchased Planet Express.

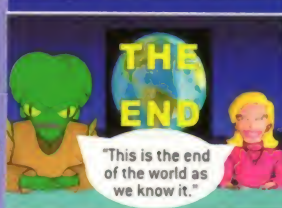


>>>>> FREAKY FRY DAY

THE FIRST TEN MINUTES OF FUTURAMA.



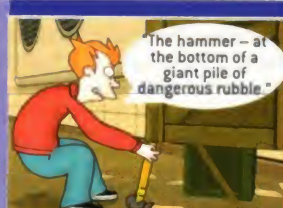
1/ Professor Farnsworth enters and informs Bender, Fry and Leela that he's sold Planet Express Deliveries to evil businesswoman Mom.



2/ Cue the television. Mom is to send in a platoon of highly advanced robot soldiers to drive out Earth's human population.



3/ As the team leader, Leela makes the decision that it's time for the quartet to beat a hasty retreat. The four dash to the docking bay.



4/ Before they can get going they need to carry out some basic repairs to the ship. Fry is sent looking for a hammer.



BEND IT LIKE BENDER At least his close-range attack is decent.



FUTURAMA'S BRIGHT During levels like this, it looks alright.



BITCH FIGHT Dog-like creatures run at you then explode. Grr.



"SHOW ME FLESH!" Like life, the best doors are always locked.



The Professor had to put the business up for sale as using an interstellar spaceship with three full-time staff members to deliver one package at a time wasn't really a viable way to make money. In buying Planet Express, Mom now owns over 50% of the Earth's businesses, which, according to law, makes her the Earth's supreme ruler. It's up to the Planet Express crew to stop the maniacal Mom and her squad of robot troops. To do that, however, you'll need a working ship, something that isn't the case when you're introduced to the game. Someone has sabotaged the ship, and, playing as Fry, you'll need to find all of the Professor's missing tools so he and Leela can repair the ship to get you on your way.

"AFTER JUST ONE HOUR WITH THE GAME, YOUR ENTHUSIASM FOR FINISHING IT IS GOING TO BE WEARING THIN, AND FAST"

What follows next is a very bad experience. Fry (and eventually any other characters you control) is a mess to use. The control set-up is sluggish and not at all intuitive, equally, level design leaves a lot to be desired as you'll find yourself running into walls, falling off platforms and getting more and more frustrated with the game's poor direction. That is until you reach another cut-scene, then it sort of seems worth it. Or does it? This is the game's bane; it's incredibly fun to watch the character interaction and to pick up all the tongue-in-cheek jokes that reference the series, but it's a very tedious task to get to all of these cut-scenes. Once you've finished the game you can put together the cut-scenes and watch them all as an episode, a nice touch for sure, but after just one hour with the game, your enthusiasm for finishing it is going to be wearing thin, and fast.

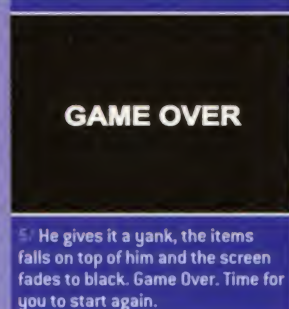
I CAN BURP THE ALPHABET

The only saving grace for *Futurama* is how far the team has gone to pay homage to the series. Loading screens with cans of Slurm that turn while you wait, or ads like "Tri-Curious?" or "Glagnar's Human Rinds" really do bring a smile

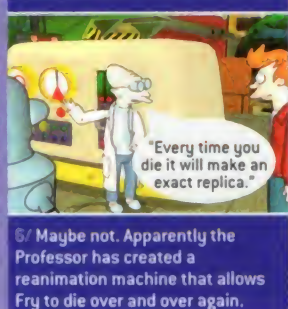
to your face, and the scripting and voice-acting is spot-on. Why SCI went with the decision to render the characters like those seen in *The Simpsons Road Rage* and not just use straight up cel-shading is completely a mystery. It's decisions like this that make the game a catch-22 affair of how much you love *Futurama* and how much you loathe poor game design, and crappy visuals.

In the end the purchase of this title will boil down to your love of the show: there's nothing overly redeeming and replayability is practically non-existent. So PSW can really only suggest the obligatory 'try before you buy' angle and suggest the local video shop be your first port of call.

/STEPHEN FARRELLY



5/ He gives it a yank, the items falls on top of him and the screen fades to black. Game Over. Time for you to start again.



6/ Maybe not. Apparently the Professor has created a reanimation machine that allows Fry to die over and over again.

PSW VERDICT

UPPERS		DOWNERS	
Excellent script		Poor controls	
Perfect voice acting		Horrific game score	
Futurama references		Bad choice of visuals	
It's not overly taxing		Level design	
GRAPHICS	Poorly half-rendered. Needed cel-shading.	4	
SOUNDS	Okay, except for that score - ack!	6	
GAMEPLAY	No fun here. None.	2	
OVERALL SCORE			4
Good, if you lost the gameplay and chucked it together in a DVD box set as a lost episode. As it is, not so good, including major frustrations with controls and design throughout. Funny but!			



DEAD TO RIGHTS

IT'S BRUCE WILLIS'S DIE HARD MEETS JOHN WOO'S HARD BOILED MEETS JAMES BELUSHI'S K-9. NO, SERIOUSLY.

> TYPE	SHOOTING
> PLAYERS	1
> OUT	NOW
> PUBLISHER	EA
> PRICE	\$99.95
> DEVELOPER	NAMCO

LIFE, AS WE'RE SO RELIABLY INFORMED, IS like a box of chocolates: you never know what you're going to get. *Dead To Rights*, on the other hand, is bit more like a box of Maltesers in that you know exactly what you're going to get.

The chocolate box reference may be a bit of a cliché, but then again, if there's one thing that *Dead To Rights* is a sucker for it's a good old-fashioned cliché. Hapless cops, one-eyed bad guys, seedy strip-joints, prison shootouts – it's all in here. Every last gritty pore of it literally drips with B-movie cop thriller sweat. But that's

OK, because when you're playing a hard as nails cop by the name of Jack Slate you kind of expect a game where the body count is high and the subtlety levels are low.

So, on to the plot then – and don't go expecting any surprises now. Our hero Jack is, predictably, a cop on the edge. The edge of what we're not certain, but his predicament is all too familiar. His father's dead, the local big time criminal organisation want to kill him and to make matters worse, he's banged up in prison for a crime he didn't commit. And, well, you can

guess the rest. Jack escapes prison, Jack goes after his father's killer, Jack shoots a lot of people dead and so on and so forth. To begin with we found it all a bit boring and predictable. We weren't impressed. Sleazy thugs and computer-generated strippers just don't do it for us. But strangely, the further we progressed, the more engrossing it all became.

STOP! OR MY DOG WILL BITE

Why? Well maybe it's just us, but there's something almost liberating about the way *Dead To Rights* puts a pistol in your hand and then floods the screen with goon after to goon to shoot at. Think of that other Namco-designed series *Time Crisis* and you'll get the picture. In fact, *Dead To Rights* shares a lot of the same traits as *Time Crisis* and that's no bad thing. Each level is packed with bins, cars, tables and other assorted items to hide behind and much of the action consists of stepping out from cover, shooting, then ducking back again.

Of course, *Dead To Rights* changes things a bit by switching the action to a third-person view, but the ability to choose which bit of cover to dive for in the middle of a firefight is a nice touch.



MORE BANG FOR YOUR BUCK!

CHECK OUT SOME OF DEAD TO RIGHTS' COOL MINI-GAMES.



> DANCING

Get your foxy stripper friend to distract the guards in this spectacularly un-erotic dance game. Simply press the indicated buttons in time to the music and watch that body writhe!



> PUNCHBAG

Practice your martial arts skills in the prison gymnasium by beating the crap out of a small leather ball. Hit the circle and X in rhythm with Jack's fists to succeed.



> BOMB DISARMING

The red wire! No! The blue wire! Actually it's neither as this bomb disarming exercise has more in common with those steady hand buzzer games you get at village fetes.

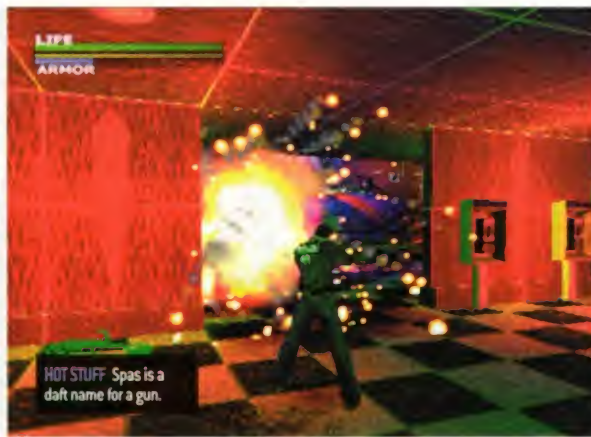


> DROWNING

Or trying not to, as is the case with this mini-game. Simply pound those circle and X buttons as fast as you can to hold your breath while you're submerged underwater.

To make things even easier, *Dead To Rights* features a clever auto-aim system that not only locks you onto the enemy, but also helpfully indicates how likely you are to hit them as well. So it's a green reticle for no chance; yellow means fair-to-middling; red, it's the bulls-eye and blue, well that means they're brown bread – time to target a new one.

For gun-lovers it's a real *tour-de-force* of lethal artillery, but the real weapon of choice is Shadow: Jack's canine partner. Lock your sights on an enemy, hit the attack button and Shadow will go



HOT STUFF Spas is a daft name for a gun.



HIDE AND SEEK 'They'll never find me here!'



IT TAKES TWO Two hands, two guns, maximum fun.



HARD TARGET The red sight means shoot to kill.

"LOCK YOUR SIGHTS ON AN ENEMY AND SHADOW WILL GO FETCH BOTH HIS WEAPON AND HIS FRESHLY RIPPED THROAT."

fetch both his weapon and his freshly ripped throat. Good boy there Shadow. Now play dead.

DIE EVEN HARDER

So far, so *Die Hard* then, but *Dead To Rights* ably ups the ante by throwing in all sorts of fancy extra moves. There's unarmed combat, the ability to grab the enemy and use them as a human shield, martial arts-style weapon disarms and, of course, the obligatory slow-motion dive, and it's here where *Dead To Rights* doesn't so much step over into *Max Payne* territory as squeeze into bed with it. For want of a better way of putting it, *Dead To Rights* is *Max Payne* as you slow-mo dive and kill the enemy one by one. We know that originality isn't *Dead To Rights* strong point, but this is ridiculous.

And that's where things start to unravel. It's not that *Dead To Rights* is really that unoriginal, it's just that it's a victim of its own old age. This game has been out in the States for months already – longer than that in Japan – so why have we only got it now? *Dead To Rights* almost creaks with age at points and none more so than in the positively geriatric graphics. Isn't this what PSOne games used to look like? But then again, it may appear a bit shoddy but the

animation is spot on. And the full motion intro? Yeah, we know it's just an intro, but this is intense Namco stuff.

Dead To Rights is also an extremely violent game, almost to the point of distaste, and for those of you still reeling in the aftershock of brutal games such as *Vice City*, another dose of point blank headshots and cold-blooded cop killing won't be much appreciated.

But for those of you who enjoy a good straight-to-video action romp, a Steven Seagal movie circa 1996 for example, *Dead To Rights* is bound to tug at your blood-thirsty heart-strings. Pure cheese it may be, right down to the jokes about doughnut-scoffing cops and the Christopher Walken wannabe voiceovers, but we can't help but love it.

/ MARK ROBINS

PSW VERDICT

UPPERS	DOWNERS
Gun-toting gameplay	Looks a bit ropey
Well-designed levels	Clichéd as Candid Camera
Entertaining mini-games	Overly violent in places
Go Shadow go!	Predictable plot

GRAPHICS	Dated and ugly, but the animation is nice.	6
SOUNDS	Good soundtrack, B-movie voiceovers.	7
GAMEPLAY	It's fairly long, but not that challenging	7

OVERALL SCORE
If *Dead To Rights* was a film it would debut in Blockbusters on the bottom shelf below *Maid In Manhattan*. We'd still rent in preference though. Top cheesy blasting fun throughout.

7



RESCUE RANGER Another colonist is beamed to safety.



IRIS MY CASE Your trusty pal poses as a pneumatic cargo mover.

WHEELER



ALIEN MINE The aliens have an annoying habit of popping up everywhere. The smug gits.



RED SKY AT NIGHT Red sky every night more like.

RTX RED ROCK

NASA SAYS WE'LL HAVE A MAN ON MARS IN 20 YEARS. WHY? DOES IT TAKE THAT LONG TO BUILD THE SET OF THE FAKE LANDING SITE?

> **TYPE** ACTION ADVENTURE
> **PLAYERS** 1
> **OUT** NOW
> **PUBLISHER** ACTIVISION
> **PRICE** \$99.95
> **DEVELOPER** LUCASARTS

HARD AS IT MAY BE TO BELIEVE, THE cricketing world was not always the glamorous, money-spinning world it is today. Go back 20 years for example and Australia were the whipping boys for just about everyone, while the West Indies and England were the greatest teams in the world [seriously!]. And sure, each has had mixed success over the last couple of decades, they have, particularly in the last 7 or so years, been more or less easybeats, particularly from our lofty perspective. And up until Michael Vaughan and co. recently saved a

bit of face, the motherland's record hasn't been pretty. And what does all this have to do with *RTX Red Rock*, a futuristic sci-fi adventure set on Mars? Well nothing really, but after a run of shoddy *Star Wars* tie-ins (and some other, less savoury titles best left unmentioned), LucasArts, once renowned for being one of the most consistently brilliant game producers on the planet, is currently left looking like the England of developers – the talent must be there somewhere, but the reputation is in tatters and the wolves are at the door.

So what is LucasArts doing about it? Listening to the wishes of its fans by producing the ultimate money-spinning *Star Wars* game: *Princess Leia's All-Girl Mud Wrestling Challenge*?

Nope. Not likely. Instead it's gone right back to the drawing board and the result is one of the most original and impressive games we've seen in ages, and that alone makes *RTX Red Rock* an absolute treat in our books.

A MARS A DAY

Like all the classic LucasArts games of old, story is everything and *RTX*'s is a doozy. You take on the role of ex-army ranger Eugene Zeno Wheeler – 'Eazy' to his friends – a man well known for being a bit of a lone-wolf, a loose cannon if you will, a man who scoffs at authority and plays by his own rules; exactly the sort of chap that's needed when contact is lost with a group of colonists on Mars.



CLOSE ENCOUNTERS The shoot-outs are intense yet leisurely.



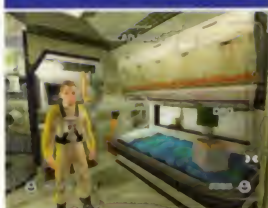
BUGGY OFF It's just like driving on Earth. Only redder.



APPLE OF YOUR IRIS Your digital pal IRIS, the only gal you need.

VISION EXPRESS

YOU CAN'T PICK THESE LENSES UP AT YOUR LOCAL OPTICIANS.



NORMAL VISION

Normal, boring, everyday vision. Good for seeing normal things.



ULTRA-VIOLET

Can pick up life signs and: dun, dun duh! After-life signs too...



ELECTRICAL

This view picks up any electrical or useable objects in the vicinity.



INFRA-RED

Useful for detecting heat sources, both human and enemy.



NAVIGATION

View the mission objectives and a map of the surrounding area.



SHORT CIRCUIT You even get to be Johnny S! 'Hey, laser lips, your mother was a snow blower!'

ACTIVATE
WHEELER



RED PLANET The space stations look amazing.



GET YOUR ASS TO MARS So the aliens can't shoot it off.



CREEP OUT It's like that bit in Alien. You know. The scary bit.



SCI-FIDELITY It's a great blend of puzzles and action.



MARS BAR How do you pick your nose with that arm?

OK, so far so Sci-Fi Channel, but *RTX Red Rock* is much more than your standard futuristic pot-boiler. There are malevolent aliens, computer love affairs and more than the odd surprise or two beneath the planet's surface, and it's all played out in a brilliantly written story that manages to stay light-hearted without descending into *Total Recall*-style cheese. Throw in a sharp and funny script as well and the result is a real attention-grabber that certainly outclasses the likes of similar games such as *Tomb Raider*.

Not that we're comparing *RTX Red Rock* to *Tomb Raider* you understand. Sure, there're certainly plenty of similarities there – lots of climbing and jumping around the cavernous surface of Mars for instance – but *RTX* is so much more than that. It's a gun-toting action game and a puzzle game, and there's even the odd bit of driving thrown in for good measure too. All elements that are familiar in their own right, agreed, but *RTX* brings them together into a marvellously unique whole.

One reason, perhaps, is down to the novel, yet easily recognisable environments. We've never been to Mars ourselves, surprisingly, but when you're playing the game, driving a buggy across the surface of the planet, you can't help but stop and think 'Wow! I bet it would look just like this!' As Mars environments go, everything seem so much more 'real' than *Red Faction*, and taking the

"WHEN DRIVING A BUGGY ACROSS THE SURFACE YOU CAN'T HELP BUT THINK 'WOW! I BET IT WOULD LOOK JUST LIKE THIS!'"

time to explore them is one of the real pleasures of *RTX Red Rock*.

THE EYES HAVE IT

To help things out, Wheeler's been beefed up with some handy 'Bionic Man'-style attachments. His false arm, for example, has a built-in gun that can be upgraded with drills and grappling hooks, many of which are essential for solving the game's puzzles, while Wheeler's false eye, and its ability to see through a range of different spectrums, (see panel above) is one of the game's more interesting features.

That said, even the most powerful of weapons and bio-enhancements aren't enough for a growing space ranger and that's where IRIS comes in. Essentially an artificial personality on a data chip (and a personality besotted with Wheeler at that), Wheeler can insert IRIS into computer consoles for vital information and updates, but pop IRIS into a compatible vehicle and he'll be able to take remote control of it. Very handy for those occasions when a tiny robot can get somewhere that Wheeler can't.

But for all its innovation, *RTX Red Rock* is often a victim of its own ambitions. With so much going on, and so much to control, some things were bound to suffer. The joy pad set-up is hardly what we'd call 'intuitive', while the graphics judder to a leisurely crawl on several occasions. Not that we mind that much; after all, not many games give you the jaw-dropping spectacle of stepping out from a claustrophobic space station onto the huge open expanses of a perfectly recreated representation of Mars.

So a beautifully polished product then that simply reeks of LucasArts' expert scripting and design. Technically speaking, the PS2 may not be quite up to the job on occasion, and the gently paced combat might not be as appealing as *Red Faction*'s crash bang wallop action, but this is a surprising and entertaining package and one worth recommending to anybody that's looking for a fresh and original challenge.

/ MARK ROBINS

PSW VERDICT

UPPERS

- Unique blend of styles
- Stunning environments
- Sharp story and script
- Better than *Total Recall*

DOWNERS

- Juddery graphics
- Awkward controls
- Deceptively linear
- Can be a bit pedestrian

GRAPHICS > Gorgeous environments, but can struggle

8

SOUNDS > Great voice work, funky music

8

GAMEPLAY > Big levels with plenty of secrets

8

OVERALL SCORE

A great return to form for LucasArts with a highly polished, original and thoroughly entertaining game, but it often pushes the PS2 a bit too far for comfort. Be prepared for the shakes.

8



RACE OF CHAMPIONS We've never seen driving this pretty.



CITY FIGHTS Monaco has rarely looked better. Even in real life.



SMOKE SCREEN There's so many ways for you to fail.



MY TURN NOW Take turns driving in Hot Seat mode.



FORMULA ONE 2003

ONCE AGAIN, SONY WHIP UP THE MAGIC FORMULA FOR A CLASSIC RACING GAME. SO WHAT'S CHANGED THIS TIME? ANYONE? ...ANYONE?

> TYPE	DRIVING
> PLAYERS	1-2
> OUT	NOW
> PUBLISHER	SONY
> PRICE	\$99.95
> DEVELOPER	SONY
> ONLINE	NO

IT'S A STRANGE FACT WITH FORMULA 1 SIMS that the better the game the more unplayable to the masses it becomes, changing what is basically a vroom, vroom premise into a morass of graphs, charts, engine tweaks and upgraded extras. This isn't necessarily a bad thing as Formula 1 games are catering to a very specific market in the first place. We haven't previewed this game, mainly because the title tells you everything you need to know. It's the official Formula One game - the best Formula One game out there, in fact, so you can skip the rest of the page if you'd like - and it contains the up-to-date stats for the 2003 season. And it's fast.

Goddamn, it's fast. So fast that the first time you drive a track you'll fly out of control on the first turn - unless, of course you've played an F1 game before. Then you'll know all of the tracks like the back of your hand. IN case you're wondering why PSW hasn't previewed this title before it's because, and we'd like to reiterate, the title tells you everything you need to know about the game - it's Sony's latest F1 game using the 2003 racing season data. And not much else. Which is still cool.

The heart of the game is the Championship

mode, allowing players to wallow in their obsessions, giving them the option to tweak all of the factors that make F1 racing games so inaccessible, such as upping the damage weather mapping or adding in more realistic weather effects. An almost RPG-like racing weekend option allows players to race a full weekend going from Friday's qualifying laps to Sunday's race. Of course, if none of this appeals there's still the ever-faithful arcade mode to fall back on. The most interesting addition is the fact that the AI now has what can only be described as ASS (Artificial Stupidity & Stress) routines making them as susceptible to making mistakes as human drivers. No longer is the player plagued by pixel perfect computer drivers - they're just as likely to crash as you. Speaking of crashes, breakdown simulation is some of the most realistic seen in a sim to date with it being just as likely that you'll be pushed off the track for an electrical failure as a flat tyre.

HONK IF YOU'RE HORNY

Formula One 2003 is a fairly sexy beast. It's as simple as that. It looks good, runs smooth and keeps up some blistering speed with nary a drop

in framerate. With the number of cars on track at any one time, F1 games are never going to achieve the photo-realistic beauty of titles such as the *Gran Turismo* series or other arcade or rally attempts. Still, *Formula One 2003* presents us with great looking cars and tracks along with some of the most impressive looking weather effects yet seen in a racing sim - when you fight your way through the pack with rain splattering on your visor you'll understand what we mean. Driver faces have been improved as well with significantly more polys added. Actually, considering how ugly some of these men are it may not be a good thing after all. Although, that Kimi Raikkonen - he is quite the sort... if I was into dastardly handsome Finnish super-athletes like some other PSW contributors, he'd adorn my desktop, that's for sure.

Sound has also been improved with different engine tones that we're sure will mean something to purists. Martin Brundle provides commentary with James Allen offering some amusingly obvious backup. What is it with sportscasters stating the obvious? You know you're going fast, the speedometer says so, you don't need some twit saying, "My, yes, that was



8 COULTHARD



GET OFF YOU GIT "This isn't SOCOM, you know! And how did you get in my lounge?"



CARS IN THEIR EYES

DESPITE ALL THE RULE CHANGES F1 REMAINS DULL. IF ONLY THE DRIVERS WERE A LITTLE BIT, WELL, WACKIER...



JUAN PABLO MONTOYA

The flamboyant Colombian's creativity on the track means we've styled him as Professor Pat Pending – the man who can come up with a fix for any situation.



KIMI RAIKKONEN

McLaren's Kimi Raikkonen is all set to take over Schumacher's mantle as Bestest Ever Driving Bloke (or whatever it is.) And he's got those Peter Perfect good looks, girls!



THE SCHUMACHERS

This deadly duo have carved up more courses than you've had hot dinners. So tonight, the brothers are going to be... Dastardly and Muttley! Guess which is which...



"WHAT IS IT WITH SPORTSCASTERS STATING THE OBVIOUS? YOU KNOW YOU'RE GOING FAST, THE SPEEDOMETER SAYS SO"

fast, wasn't it?"

ASSUME THE POLE POSITION

Multiplayer pitches you against a friend with a total minimum of bells and whistles. If you don't have access to a multitap or second controller, *Formula One 2003* comes with an initially interesting but ultimately dull hot seat option allowing players to consecutively take turns with the same controller rather than having to squint at half of the screen and jockey for elbow room. It's a nice idea but ultimately falls flat due to any real lack of competitive spirit. There's no denying that *Formula One 2003* is a great F1 sim, but that's like saying that Hitler was a great dictator – it's a fact but it doesn't mean you have to like it. Simply put, *F12003* will not appeal to the mass market but fans of the convoluted, difficult and sometimes obsessively detailed world of F1 sims should not pass this one up.

But onto the issue's open-wheeler head-to-head debate. For the majority of racing fans, this is the game is for you. Simply, the coverage we receive here in Australia of the F1 means *Formula One 2003* has a broader appeal. However, *Indycar* offers perhaps a more compelling, challenging experience, that may not have the same variety in corners, but whose format brings close racing to the fore. Either way, they're both polished, if basic, racing sims.

/DANIEL WILKS



WEATHER, MAN Like ice skating? You'll love these conditions.

PSW VERDICT

UPPERS		DOWNERS	
Sim mode is stunning	Looks better than ever	Feels double-fast	All new track/team changes
Sim mode is stunning	Looks better than ever	Feels double-fast	All new track/team changes
Graphics	Silky smooth – asphalt never looked so real	Sound	Ultra-real car sounds and commentary
Gameplay	Championship mode may eat up your time	Overall Score	The best interactive version of Formula One motorsport available today. Every car, driver, circuit... every last boring detail is here. But you won't find us playing it in our spare time.
9		8	
7		8	



A WOMAN'S ARSE It took us ages to get this screen. Treasure it.



HALT BRISKLY Everyone has to take one pit-stop per race.



F1 CAREER CHALLENGE

THE ANNUAL UPDATE APPROACH IS DUMPED IN FAVOUR OF A FOUR-YEAR CAREER SCHEME.

> TYPE	RACING
> PLAYERS	1-2
> OUT	NOW
> PUBLISHER	EA
> PRICE	\$99.95
> DEVELOPER	EA

GAME LICENSES ARE A FINICKY THING - companies pay big money to have exclusive access to movie titles, sports info, season data and the like and those that miss out must make do with what they have. EA's latest F1 racing game makes use of old licenses to get over this hurdle, presenting players with four years of racing data (1999-2002), tracks and figures and challenging them to building a career with the eventual goal of becoming champ. Unfortunately for EA they start off on a bad foot, necessitating that players wade their way through an unnecessarily pedantic and frustrating series of license tests. A word to the wise EA - F1 racing games are a niche market and there's a fairly good chance that anyone picking up this title will be familiar with how F1 cars in games perform. Forcing players to endure half an hour of prissy voiced instruction isn't likely to do much more than frustrate.

SO THEN, ERM...

After completing the license quests the player is given the option of joining one of a number of low-end teams to begin your slow progress through the lengthy 64-race career mode. Each

successful race increases the player's standing in the F1 world and garners the player credits which can be later used to upgrade the car, buy arcade like upgrades such as the ever useful perfect pit-stop bonus or waste them on more attractive pit lane girls. A word of advice to any player - considering the fact that there's a compulsory pit-stop every race buying the perfect pit-stop bonus is absolutely essential as no longer having to enter an interactive, Dance Dance Revolution-esque button mash every pit-stop will shave valuable seconds from your lap



LAST OFF Drive for a small team. They're less demanding.

time. Every race also gives the player the chance to perform some specific challenges - testing wet weather performance and the like - to earn more credits for upgrades.

MISLEADER OF THE PACK

Oddly enough it seems as though EA have opted for a slightly more arcadey racing system than what they have previously used, doubly odd when you consider the accuracy of the pit-stop requirements and license tests. To put it bluntly, in the career mode there is no damage mapping - at least not to the player's car anyway. Other cars are a different matter. They break just fine, making destroying the other racers a valid tactic for winning. There are also no penalties for leaving the track (aside from very minor slowing) or taking shortcuts, giving the player the impression they're playing a dumbed down arcade racer with F1 trappings. Try as we might we found no way of activating car damage or increasing the difficulty settings so as far as we can tell, what you see is what you get.

Things get odder when you discover that it's possible to activate damage mapping and tune the opponent difficulty in the Free Race Mode.



"FORCING PLAYERS TO ENDURE...PRISY VOICED INSTRUCTION ISN'T LIKELY TO DO MUCH MORE THAN FRUSTRATE"

Lets look at the name of the game for a second - *Formula 1 Career Challenge*. If you look at the component words a few things become clear. *Formula 1* - this hints towards the fact that it may very well be a Formula 1 game. *Career Challenge* - this part of the title suggests that the Career mode is the core component of the game. If it's a game dealing with a Formula 1 career, wouldn't it make sense to have the most features available in the Career mode? Obviously not because what we are left with are some arcade-style races and some graphs showing the player's standing in the F1 community. The higher the player's standing the more offers they'll be given to race



for more prestigious teams.

THE JARNO TRULLI OF F1 GAMES

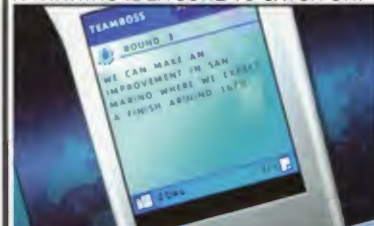
This strange give and take nature of the game is obvious throughout the design. Handling is brilliantly sensitive but the race isn't challenging enough to warrant that much effort. The game feels really fast but unfortunately looks a few years out of date. Cars look good but tracks are low res and muddy. At high speeds the framerate keeps up a solid clip but at slower speeds it seems to have a tendency to chug. The career challenge is a huge undertaking but not challenging enough to warrant your attention for too long. It's all one up, one down, a theme of compensation and not excellence. Considering the lack of official 2003 data, this proves critical.

Formula 1 Career Challenge falls neatly between two schools of gaming - accurate F1 sim and arcade-style racer, without actually meeting the requirements of either to any substantial degree. Controls are too simple and the fact that you can ram other cars off the road with impunity is just not good enough to satisfy the F1 hardcore while the game just doesn't have the power-sliding appeal to cater for the arcade crowd. Whilst a good idea on paper, *Formula 1 Career Challenge* is a big let down to fans of the EA F1 series, doubly so considering this is the last curtain call for the franchise.

/DANIEL WILKS

THE CAREER BIT DEMYSTIFIED

YOU RACE. IF YOU WIN, YOU GET POINTS. IF YOU LOSE, YOU DON'T. IT'S A WINNING IDEA SURE TO CATCH ON.



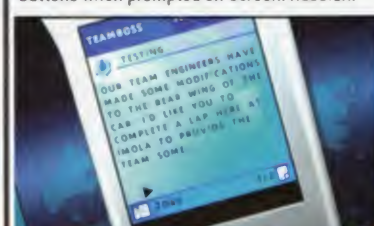
>> LOW EXPECTATION

When you start out, you're driving for one of the poorer teams, which doesn't ask that much of you during the race. Some are happy if you just come home in 17th place, with your reputation increasing should you exceed expectation.



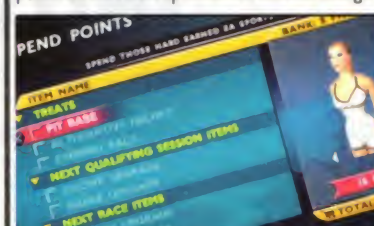
>> COMPULSORY PIT STOPS

Now you can visit the pits, which doesn't ruin the entire race, as every other driver is forced to stop too. Sadly the so-called 'interactive' pit stops only equate to you pressing a few buttons when prompted on-screen. Rubbish.



>> SET SCENARIOS

These are quite cool. Something's happened, and you've got to sort it out. In one of them, a wheel's come off your car - simply making it back to the pits is enough to win you many points and much respect in this mini challenge.



>> SPEND POINTS

Reputation-boosting events also give you points. Spend them wisely, or blow them on pretty pit girls. See that woman? You can actually buy her. Everything in this world has a price.

PSW VERDICT

UPPERS	DOWNERS
Four years of data	Handling is too simple
Long-lasting career mode	Just isn't smooth enough
Good looking cars	Stupid compulsory tests
Well-worked pit stop feature	No 2003 data

GRAPHICS	Detailed cars, but lacking polish elsewhere	5
SOUNDS	Whiny engines, dodgy menu screens	6
GAMEPLAY	Misguided, but racing competition remains	7

OVERALL SCORE
A nice concept. We don't have a problem with the concept. As concepts go, it's nice. Sadly the rough look and over-simplified play makes the career mode routine and rather dull.

6



INDY CAR SERIES

CUDDYWHIFTERS REJOICE! A RACING GAME FOR LEFT-HANDERS EVERYWHERE.

> TYPE	RACING
> PLAYERS	1-2
> OUT	NOW
> PUBLISHER	CODEMASTERS
> PRICE	\$99.95
> DEVELOPER	BRAIN IN A JAR

IT'S HARD NOT TO LOOK UPON INDY CAR

racing as the mentally retarded cousin of Formula One, a boss-eyed mouth-breather bound, gagged and hidden away in a soundproofed trunk in Bernie Ecclestone's loft. We say this because the IRL is a motorsport that features only left turns. Left at the lights, take the first left, left at the bottom, then take the left by the grandstand, left again at the orange bollard and you're back to where you started. To call it racing for morons would be an insult to stupid people.

So anyway, you go round and round and round and round until the chap waves the white flag and you stumble dizzily from your car in the direction of the nearest exit. Surely with source material like this *IndyCar Series* must be the crappiest game ever. Right? Wrong. Wrong because it's by Codemasters, and it doesn't get out of bed for anything less than eight out of ten. Believe it or not, it's done it again.

It's managed to keep *IndyCar Series* interesting by blessing its drivers with levels of intelligence that exceed anything we've seen before on the PS2. During the average race you'll be cut up, shunted into the barriers, overtaken inside and out and become tangled up in a five

car pile-up of someone else's doing. This means that no matter where you are in the race, whether you're 15th or first, you're always forced to pay close attention. It's tense and vaguely hypnotic. And fun.

The 15 circuits on offer are all variations on the oval-theme, some tight and poky, others expansive and relaxed. Whatever the track shape — be it sausage, egg or bagel — the goal when playing *IndyCar Series* is always the same: to stick as closely to the racing line as you can for the longest time possible at the highest speeds



JUMP START Big crashes usually occur in the first ten seconds.

you can manage. A good racer is a slave to this darkened groove. For him/her, nothing can equal the thrill of riding through this well-worn valley of skid-marked asphalt. According to the manual, the longer the race goes on, the warmer the racing line gets and the faster you can travel. By this point in the proceedings, you should have a pretty good idea of whether or not *IndyCar Series* is a game you'd like to take home to meet your controllers; if you're at all excited by the prospect of a racetrack that changes temperature during a race, go for it. If that sounds like the dulllest boast in the history of boredom we'll bid you adieu with no hard feelings. Just return your complimentary biscuit on the way out.

KICK YOURSELF IN THE CRUTCH

To get the most out of *IndyCar Series*, you have to have the knackers to kick away the crutch of the numerous assists. With steering aid, breaking aid and speed aid all turned on, it's too easy and too simple and you'll become bored of the left-left-left gameplay before you've completed your first race. Far more exciting is the full experience, a 200-lap Indy 500 with 25 competitors, real race rules, heavy damage and



BURNING WHEEL Always keep an eye on the tyre temperature.



BAD PIT Hit the wall and you'll need to come in for repairs.



"IT'S HARD NOT TO LOOK UPON INDY CAR RACING AS THE MENTALLY RETARDED COUSIN OF FORMULA ONE."

detailed car tuning. If you've the time and the inclination, you can tinker with the tyre pressure, the springs, the dampers, the ride height, the camber, the gears and the wings until you're satisfied. It's not essential that you do so, and it is possible to play *IndyCar Series* as an arcade fag-break filler, but in all honesty it only works as a long-term prospect. After all, if it's a brief burst of exhilaration you're after you don't buy this, you buy *Burnout 2*.

Which is exactly what you should do if you're even slightly rubbish at games, for *IndyCar Series*



GET IN LINE Stick to the racing line and you won't go far wrong.

PLAY YOUR CARS RIGHT

HOW INDY CAR STACKS UP AGAINST THE KINGS OF MOTORSPORT.

INDY CAR



SUMMARY

Take F1-style cars and race them on NASCAR's oval tracks and you've got Indy Car, allegedly the fastest motorsport on earth.

HORSEPOWER 650 BHP

0-100 MPH 3 SECONDS

LITRE 3.5

TOP SPEEDS 350 km/h (ap)

CHANCES OF DYING 1 IN 20

FORMULA ONE



SUMMARY

Finally coming back to full health after a couple of years in the doldrums, Formula 1 is popular in every country in the world. Except America.

HORSEPOWER 900 BHP

0-100 MPH 3.6 SECONDS

LITRE 3

TOP SPEEDS 340 (Approx)

CHANCES OF DYING 1 IN 30

NASCAR



SUMMARY

If you've seen *Days of Thunder* you'll know all about NASCAR. It's not quite as exciting as it looks, but drivers still regularly reach 200mph.

HORSEPOWER 650 BHP

0-100 MPH 8 SECONDS

LITRE 6

TOP SPEEDS 305 (Approx)

CHANCES OF DYING 1 IN 2



PAR FOR THE COURSE The cars look superb, the tracks slightly less so.

is an incredibly hard taskmaster. On anything other than Easy mode, a single mistake is all it takes to send you hurtling into the wall and out of the race for good. The damage system is frighteningly punishing, forcing you to face up to the fact early on that there's no place for the *Gran Turismo* approach here, whereby drivers use rival cars as bumpers on tough corners.

The plus side to this is that when you finally do get into it, when the penny does at long last drop, you'll feel like you've achieved something tangible. You haven't of course, but for five or so seconds you can kid yourself that in some way this game has made you a better person. You now know what it takes to drive Indy Cars, even if you can't get a job or a girlfriend. Isn't that what games are all about?

INDY MOANS

Nevertheless, your opinion of *IndyCar Series* will still depend almost entirely on how you get on with repetition. If you despair at the sound of a toddler gurgling the word 'Mamma' over and over again, if you can't stand dance music or dub reggae, you're best off sticking with the other F1 games reviewed this issue. After an hour or two

of *IndyCar* you'll begin to pine for the thrill of the chicane, the simple pleasure of the right turn. If, on the other hand, you've ever found yourself dancing to the sound of a washing machine or watched an episode of *Seinfeld* for the fifth time, *IndyCar Series* might just touch you in a private place. For the rest of us, this can never be anything more than a perfect portrait of an imperfect sport. An eight then, but with a list of caveats longer than the Paris-Dakar rally.

/ JON BROWN

PSW VERDICT

UPPERS

- Loads of tracks and drivers
- Plenty of technical info
- Rival drivers are very bright
- Races are long

DOWNERS

- Tracks are all the same
- It's a rather tedious sport
- Lacking in glamour
- Takes time and patience

GRAPHICS Suitably fast and solid. Never spectacular

7

SOUNDS Running commentary from pit crew is helpful

7

GAMEPLAY Get in the groove and you'll love it

8

OVERALL SCORE

If you were born on the other side of the world from our land of Steve Irwin and red dirt you'll love *IndyCar* like a brother. Otherwise, rent it before you invest.

8



RIGHT ON TARGET Destroying big monsters like this one will remove all other enemies.



RULES OF ABSTRACTION Some of the monsters are... weird.



GUARD DUTY These spikey dudes can't be killed. Boo!



CHAOS LEGION

FIGHT! FIGHT! FIGHT! AND, ER, FIGHT! GO ON, FIGHT! CHAOS LEGION IS A FIGHTING GAME. WITH ADDED COMBAT. AND EXTRA BATTLES. AND THEN SOME.

> TYPE	ACTION
> PLAYERS	1
> OUT	NOW
> PUBLISHER	CAPCOM
> PRICE	\$99.95
> DEVELOPER	CAPCOM
> ONLINE	NO

MINDLESS VIOLENCE HAS BEEN THE cornerstone of human evolution since the first slightly humanoid ape threw his banana skin under big daddy Gorilla's feet. We are told that the gallery, mostly consisting of elephants, tigers, snakes and Brendan Fraser, were crying with laughter and that the young ape became the 'I didn't do it'-boy of 564,321 BC. *Chaos Legion* appeals to this genetic disposition afflicting all of us and bombards the gamer with enough mindless violence to send Grandma into cardiac arrest. However, a game cannot rely solely on jump-attack-unleash-special-power gaming, thus *Chaos Legion* quickly dies in the arse, leaving gamers to ponder the vivid imagery of its cut-scenes and the inexplicable linearity of its gaming experience.

Chaos Legion isn't a bad game, it just provides nothing new and borrows heavily from *Devil May Cry* (but without the style) and *Animusha* (without the plot). Deciphering the storyline will prove the most challenging aspect of this title as Capcom's writers were on some seriously strong narcotics when they dreamt-up and spewed out the stunning videos that, perhaps on merely a subconscious level, reveal the plight confronting

our hero. Based on a story from Dragon Magazine, it tells the tale of arch enemies Sieg Wahrheit and Victor Delacroix as they battle for revenge over a murdered woman. Although the story is somewhat lost amongst the fighting, the cut-scenes in *Chaos Legion* are some of the most original ever produced. The haunting, gothic undertones, flashbacks within flashbacks and spiritual iconology must truly be seen to be believed. Unfortunately, this is where Capcom's creative spark met and untimely uppercut.

The levels are awfully simplistic and extremely linear. You basically move from one arena to the next where you must confront and bitch-slap a horde of creatures so ugly they could turn dog shit white. At times, over 20 creatures may encompass your field of vision but Sieg is never in any real danger of being overwhelmed. There are two difficulty settings and on easy, a toddler blindfolded could stroll unharmed through the opening stages with all the bravado of Pepe Le Pew. Capcom have obviously looked to keep the atmosphere and feel of their *Devil May Cry* series, but shift the focus from item-finding to straight out action. While there is no doubting that they have succeeded in this goal, it makes

for a poorer gaming experience, especially since Sieg lacks the *Matrix*-styled athletics or ruthless finesse of *DMC*'s Dante.

LEGION'S DISEASE

For a game that focuses on random violence, the fighting variations of the lead character are bizarrely inadequate. Basically, you are limited to your sword, which can be worked into a combination-frenzy on a hapless enemy (even once they are dead), two jump attacks and the ability to unleash a Legion. The Legions occupy



SLOW AND HEXY Behemoths like this take ruddy ages to kill.



SEIG HEIL! These floating guns can cause our hero no end of trouble.



WHAT THE ...? Crazy floating trilobites and giant arachnids – standard stuff.



SHOOT IT! Complete Siegmund's game to play as Arcia.

STOP IT! Look at the graphics. Not there. Perv.

the core of the gameplay, allowing you to summon various forces to aid you in the heat of battle. These forces become more elaborate as you continue through the game and can be brought into battle whenever you have garnered enough soul power from your James Brown collection, sorry, mutilated enemies. The Legions are a strong ally, controlled by their own AI and available in the passive, active or super modes depending on the tide of battle. In a nod to the RPG genre, experience is gathered through battles and at the end of a stage, can be used to level up both Siegmund and his Legions. This adds some spark to the general hack'n'slash shenanigans but is quite difficult to implement given the confusing and extensive menu system. Having said that, seeing a Legion at full power lay waste to a veritable army is enough to give even Oscar the Grouch the jollies.

"FOR A GAME THAT FOCUSES ON RANDOM VIOLENCE, THE FIGHTING VARIATIONS... ARE BIZARRELY INADEQUATE"

Say what you will about the ethics of the Marilyn Mansons, Tim Burtons and Gaudis of this world, the gothic community has a keen eye for the exquisite beauty found in the shadows and morbid niches of this world. It is thus incredibly puzzling that the graphics and atmosphere of *Chaos Legion*, which are undeniably gothic, are so bland. The CG plot-fillers are gorgeous, but the actual environments suffer from lack of both detail and creative texture use. The creatures are a little more defined, but also sway on the quirky rather than ghastly side of horror. The presentation is quite catching, but there is little



SPIDER NONSENSE Boss battles can take a long while to finish.



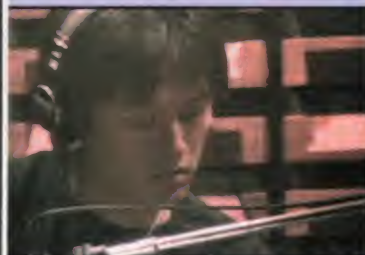
KICK ME Arcia nudges the knackers of another odd enemy.

EXTRA? ORDINARY!

THE MORE UGLIES YOU HACK, THE MORE USELESS BONUS FOOTAGE YOU'LL UNLOCK.



Watch all the – admittedly high-quality – movie sequences in the game. We like Arcia in a special kind of way.



Or maybe a video of the music production, complete with knob-twiddling and a moody boy on guitar? No?



Not even with a spunky female drummer? With horribly dyed hair? We're giving you pearls here, people! Oh, suit yourselves.

spectacle to attract gamers imagination outside of Siegmund's big bad sword.

While there is plenty to like in the idea of donning a cape, a large phallic weapon and taking to the streets to show the forces of evil where it's at, *Chaos Legion* is simply a disappointment. If you think button bashing is the missing link in gameplay's eternal goal for god-likeness then your level of disappointment will be slightly lower, but this is bettered on almost every level by stable-mate, *Devil May Cry*.

/CHRIS STEAD

PSW VERDICT

UPPERS

- Plenty of enemies
- RPG elements
- Cool allies
- Brilliant CG FMVs

DOWNERS

- Graphically uninspiring
- Not very challenging
- Monotonous gameplay
- No coop mode

GRAPHICS – The FMVs are great, but the levels are bland

6

SOUNDS – Generic, but the voiceovers are catching

7

GAMEPLAY – Stale and without replay value

5

OVERALL SCORE

When it comes to mindless violence, Capcom are definitely on top, but they find themselves in a form slump following this boring, uninspired and confusing hack-a-thon.

5



INDIANA JONES AND THE EMPEROR'S TOMB

TAKING ON EVIL AND THE POWER OF THE SUPERNATURAL ARMED WITH NAUGHT BUT A WHIP AND A SMIRK WAS THE DAY JOB OF MANY AN 80S ICON

> TYPE	ADVENTURE
> PLAYERS	1
> OUT	29 AUG
> DISTRIBUTOR	EA
> PRICE	\$99.95
> DEVELOPER	LUCASARTS

WHEN MOST TWENTY-SOMETHING

Australians picture the 80s they consider suicide to escape the sheer embarrassment of wearing Hypercolour, one white glove and crying when ET was smoked. However, the 80s did smack popular culture with some of its most enduring icons and the buttons-undone, glazed-over smirk and 'not-without-my-hat' attitude of one Indiana Jones was the most prominent. With the Indiana atmosphere intact, a healthy range of attacks and a solid sense of adventure, there is plenty of life left in the old khakis yet.

The *Indiana Jones* games are not your typical

movie cash-ins that leave 'station owners thumping the console against their foreheads in dumbfounded frustration. Sure, all the elements of the movie are there, but the plot is original and always provides something intriguing. In *Emperor's Tomb*, it's 1935 and the man who can 'fly, yes, land, no' needs to get his hands on the Heart of the Dragon and then protect it from marauding henchman, be they ivory hunters, Chinese triads or the Nazis. Needless to say, this will require some serious globe-trotting, female indulgences and exotic locations.

If digging up the backyard looking for lost

matchbox cars or undertaking a midnight cookie stealing run stimulated the adventurous archaeologist in your youthful heart, then you'll dead-set love *Tomb*. It is a good old fashioned adventure title and LucasArts have brilliantly captured the flavour and flair associated with its main character. Gaming involves navigating linear levels, despatching henchman, finding important relics and solving puzzles. The level design is great, providing exactly what you would expect from the locales (see ruins, underground temples, streets of Prague and Indy's college classroom) and the puzzles are never particularly demanding, but prove rewarding nonetheless. In fact, the pace never slips with the varied landscapes and action set-pieces bombarding the gamer with the speed and tenacity of Temple's rogue mine-cart.

Being an action hero in an action game, Indiana has plenty of methods in which to pound the bejesus out of all pretenders. Besides Indy's whip and revolver, all manor of weapons can be picked up in-game, including bottles of alcohol, shotguns, skulls, machetes and shovels. However, our hero is at his best when applying the 'knuckle-sandwich' (available through many





SHOCKWAVE Kind of looks like Astaroth's alt. costume



HMMM "The map said the head was here somewhere"



combos) to paint an enemy black and blue. LucasArts have succeeded with the offensive mechanisms of the game, not just in variation, but remaining faithful to the period and the franchise. Indy, for example, can use his whip to disarm opponents. Replenishing ones health is always an important ingredient of this genre and like all good action heroes, a swig of mum's favourite H2O from any of the plentiful springs will recharge those batteries.

Unfortunately, it is not all plain sailing and *Tomb* falls flat on a couple of key issues. The controls for one aren't particularly smooth, despite an intuitive layout. Often aiming and moving is cumbersome and the jump button

never works fluidly, although they don't grate enough to hamper the fun-filled adventure. The graphics also leave a lot to be desired, being quite pixelated and undefined up close. This is a great shame given the quality of the landscapes LucasArts creates. The animations fair better, especially Indy, but in a title that puts so much effort into establishing the desired atmosphere, the lack of polish is bewildering, especially considering its beauty on other systems. The sound ranges from brilliant (John Williams score still resonates with power and adventure) to accurate (Indy sounds like the great man himself) to dodgy (note the Australian henchman's shocker). These issues barely intrude beyond the cosmetic, but leave a negative flavour on an otherwise enjoyable title.

Indiana Jones is back and *Tomb* will prove a delight to fans of the franchise, wannabe archaeologists and genre-purists who wish to relive the adventure games of the early 90's. The atmosphere, fighting mechanics and level design provide considerable enjoyment and will keep you playing to the very end, but a few small issues with regards to controls and graphics leave a somewhat sour taste in the gaming mouth. Needless to say, I thoroughly enjoyed *Tomb* and believe it deserves its place in the wonderful Indiana Jones legacy.

/CHRIS STEAD

INDIANA JONES AND THE... LEGACY



>> RAIDERS OF THE LOST ARC ('81)

Indy finds what the Nazi's cannot in the Egyptian Desert, kicks their arse all the way to a remote island where the Arc of the Covenant delivers some comeuppance.



>> TEMPLE OF DOOM ('84)

After using an inflatable raft as a parachute, Indy takes a squealing blonde and OOnegative from *The Goonies* to an abandoned palace, gets high on acid and roars through an underground mine chased by water.



>> LAST CRUSADE ('89)

When Dad gets naffed by the Nazi's, Indy goes to the rescue, but finds a hole in a church concealing rats and directions to the Holy Grail instead. Slightly detoured by a fire in a castle, he sets off to play a part in a couple of cool action set pieces.

>> IV (2005)

Still fighting fit after drinking the water from the Holy Grail, Indy needs help in other departments so seeks the infamous Karma Sutra Viagra Flower of Ancient Asia. Bumps into and gets it on with Lara Croft at the final climax.

PSW VERDICT

UPPERS

Fantastic Indiana atmosphere
Plenty of action
Nazi bashing
Engaging plot

DOWNERS

Graphics below par
Controls a tad cumbersome
Worst Aussie accent
Two years until the new movie

GRAPHICS Average throughout, why Lucasarts why?

5

SOUNDS Indiana sounds sexy as hell, ripping tunes

8

GAMEPLAY Deep and absorbing, but no multi player

7

OVERALL SCORE

Indiana Jones fanatics will not be disappointed by a top adventure title that harks back to the genre's roots. A shame that the package wasn't given the polish it deserved.

7



SOLUTIONS

WE'RE GAMING MOTHERS AND YOU'RE A TIPS BABY. SUCK AT THE CHEAT TEAT.

ALSO IN SOLUTIONS THIS MONTH



>> PRIMAL

If you're not as hard as stone, you may want to check out our devilishly clever cheats. Do it now, foolish mortal!



>> DEF JAM VENDETTA

We show you the way to open each and every playa, gangsta, hood and hustla. What a lot of angry people. Why, Lord?



>> DARK CLOUD 2

Lost in the fluffy realm of Dark Cloud 2? Ah, diddums. Here's some widdle tippy-wips for your poor poor self.



>> WOLVERINE'S REVENGE

Getting bored of brawling? Tired of tackling? The sound 'ssnikt' making you sick? Check these cheats out, bub.



- 1 Directional pad
- 2 L1 & L2 buttons
- 3 R1 & R2 buttons
- 4 Start & Select buttons
- 5 Analogue L3 button
- 6 Analogue R3 button
- 7 Circle, Triangle, Square, X buttons



DON'T CRY LOVE. We're here to help you through every step of the grisliest horror game ever seen.

SILENT HILL 3

IT MAY BE SHORT, BUT THE SHOCKS, PUZZLES AND CLARET COME THICK AND FAST IN KONAMI'S SICKENINGLY GRISLY SECOND SEQUEL. PSW BREAKS THE SILENCE TO BRING YOU THE ULTIMATE GUIDE.

SILENT HILL 3 WAS COMPLETED WITH THE normal difficulty and riddle settings toggled. Veterans of the series will note that puzzles vary in frequency and difficulty depending on which setting you choose.

LAKESIDE AMUSEMENT PARK

The game begins in what appears to be a desolate amusement park. There's nothing much to do here other than take in the gruesome sights of murdered staff in bunny costumes and (if you're feeling particularly suicidal) leap into the pit in the middle. The more adventurous amongst you might want to head through the door for a quick, but un-winnable showdown with a couple of two-headed dogs. But whatever course of action you decide upon doesn't really matter, because it was all just a bad nightmare. Yeah, right...

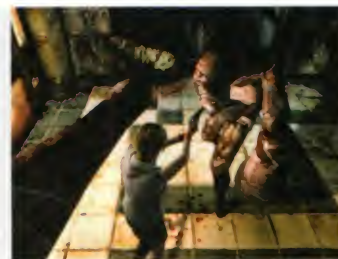
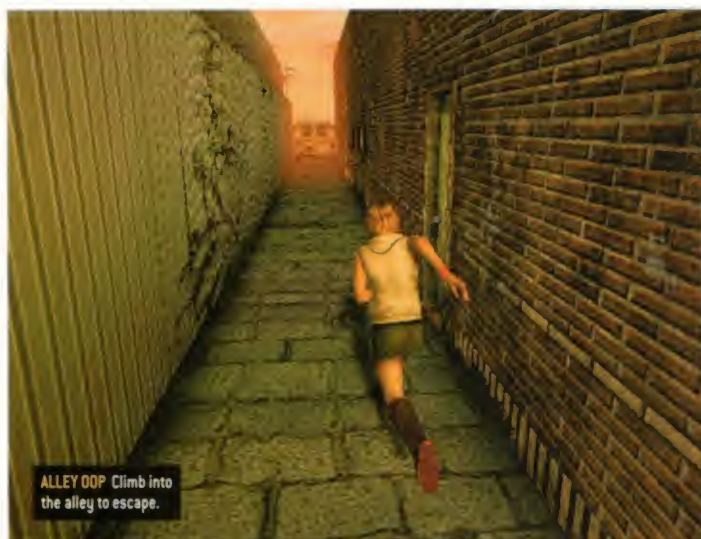
CENTRAL SQUARE MALL

The game proper begins with a brief introduction to the mysterious Detective Cartland. Once you've shaken him off by

way of a lengthy cut-scene, save your game by interacting (pressing **X**) with the red 'magic circle' icon on the mirror in the toilet. There's only one means of escape from the loo, because the creepy detective is hovering around outside, and that's by using the window to get out into the alleyway. Turn and walk right until you see a doorway on the right hand side. Go inside and turn right at the corridor intersection. Follow the corridor all the way to the end, and exit through the double doors into the mall area with a blue and white tile design on the floor. Ignore the muffled voice and head for the shop on the left where the light is emanating from. The shutter is half closed but you can still get inside. After the disturbing cut-scene in which you find a handgun and shoot the 'Closer' creature, collect the handgun bullets from the nearby green seat. Go behind the counter and exit through the door on the right. The Shopping Mall map is on the notice board near where you appear in the corridor. Don't go through the double doors nearby

or you'll have to waste ammo killing two dogs – plus you'll be back in the corridor where you've already been. Instead, go through the door marked 'Exit' and head up the stairs.

Kill the grey 'Hammer Head' creature at the top, and then check the rest of the doors along the corridor. There's a vicious two-headed dog in the first storeroom you can open on the right, so deal with it, and collect the beef jerky. Head to the end of the corridor and enter the other storeroom on the right, and pick up two health drinks and some handgun bullets. Check out the boxes south of the red save icon to locate what appears to be a key stuck between the table and the floor. You can't reach it yet, so save your game and head back to the other end of the corridor, and you'll appear on level 2 of the shopping mall. You need to kill two more Closer creatures here, and the best way to do it is with your pocketknife! As they're so slow, lure each one into an area where you can



easily run around behind them after they've attempted to lunge at you, and get in a quick three-stab combo. Repeat the process until both Closers have been killed. Ten to 12 stabs should do it, and you've saved at least the same amount of ammo in the process. Now head for Helen's Bakery, pick up the Tongs inside and return to the storeroom to get the 'My Bestsellers' key. Head back to the mall area, making sure to dispose of or dodge three more Hammer Head creatures along the way.

Walk over to the Bestsellers bookshop and press **X** at the door to use the key. Head over to where the five books have fallen from the shelf and make a mental note of where the gap in the shelf is just above them. Head over to the door where the keypad is and read the sign pinned to the door, which says: 'Fair is foul, and foul is fair.' Put these books out of order. Hmm, a bit confusing, but all it boils down to is that you need to replace the books in the gap in the shelf to read the four digit number that will open the door. Pop them back in the following order: II, I, III, IV, V. Hey presto! The code is clearly: 2835. Punch it into the keypad and exit through the door for a bizarre and unsettling cut-scene with Claudia. Now head for the lift and press **X** to use it. Following another, frankly terrifying, cut-scene, shoot or walk slowly past the two

dogs that are munching on some flesh, and head for the far southwest corner of the map. You know you're going in the right direction, as the strange noise gets louder. Enter the room ahead of you and pick up the three health drinks. Save your game and then leave the room. There's only one way to go from here, and that's past two or three snarling dogs, so either kill them, walk slowly past, or sprint past them to reach the double doors.

Yikes, this isn't looking good, there are three more Closer monsters waiting for you in the mall area, so simply avoid or kill them as you see fit, and head for the room at the far north of the map. Once inside, pick up the handgun bullets, first-aid kit and flashlight. Leave and get the bleach from the toilet next door, before dashing to the end of the corridor and exiting under the broken, half-closed shutter. There's another Closer creature and a dog to deal with or avoid here, so quickly head for the other half-closed shutter further along the mall and exit under it. With your flashlight on, get the bulletproof vest from the clothes hanger, and a clothes hanger itself (it's on its own) from the clothes rail near the front door. Now head back into the mall where the three Closer monster are/were, and head back down the corridor to the far end. Note: as long as only a single Closer is attacking you, there's no reason

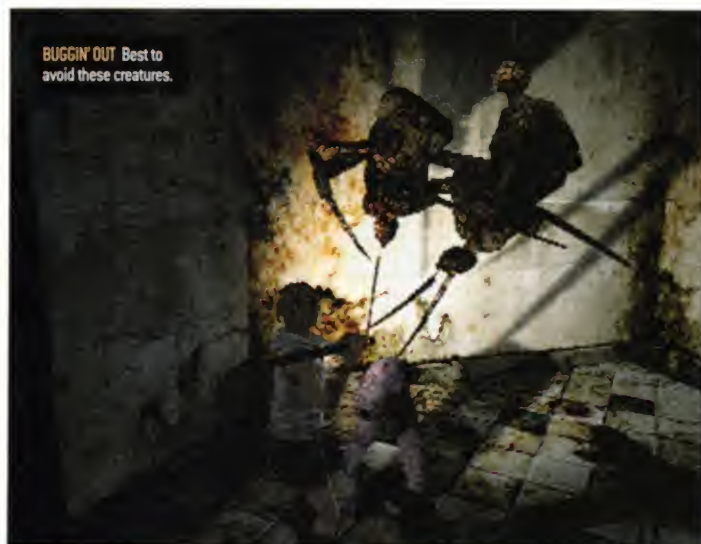
why you can't take it out using the pocketknife. Just don't get cornered by two or three of the blighters. Instead of going back south on the map to where the two dogs were feeding, go north into the room with a white ladder hanging above you. You may have been in here before, but were unable to get to the ladder, but now that you've got the coat hanger, try to interact with it again. Heather will straighten it out via a cut-scene to bring the ladder down.

SHOPPING CENTRE

Climb up the ladder to appear at an area with a couple of escalators. Head for the TV with all the interference, and enter the door to the left. Kill the three grey Hammerhead creatures by using the stab and run technique. It's a lengthy process, but you don't take much damage and you'll eventually wear them all down. Get the handgun bullets and health drinks, and exit through the door at the back. From the corridor, Head into the southwest corner of the map and enter a room with a few smashed showcases. Pick up the walnut from the table and exit out west into the corridor where the escalators are again. This time, you should be able to see a red save icon, so use it. Now head up either escalator for a showdown with a Closer and a dog. When they're dead or avoided, head right

through the double doors, examine the barbecued dog on the platter to retrieve the 'Cooked' key, and get the first-aid kit and health drink from behind the bar. Ok, now go back outside and check out all the other doors in the area at the top of the escalators, including the women's toilet. There doesn't appear to be anything else to do here other than a door with a Red Crescent on it, so make a note of where it is, as you'll need to return later. Head back down the escalator and go back into the room where you found the walnut. Exit into the main corridor area and head northwest. Use the 'Cooked' key to open the door to the café, which is the eastern most room. Note: there are two boxes stacked on top of each other outside the door in question.

Once inside, pick up the two health drinks on the shelf nearby, and get the steel pipe off the wall where steam is spewing out. Exit through the double doors on the other side of the café into the central area of the mall. Kill the two Hammerhead creatures with the pipe equipped, and go through the brown double doors into the southwest corner of the map. Head into the small room through the open doorway, and pick up the detergent from the sink before exiting through the small green door. Head towards the fan and switch it off. Go through the green door on the left, and



BUGGIN' OUT Best to avoid these creatures.



DAMN-BURGER There're some bullets round here.



TEC WARS Cartland fills you in on his job.

It's you...



TUBULAR HELL The pipe's fine for these....

combine the bleach with the detergent to create a poisonous gas that will kill the gathering of tiny moths. Return to the fan and turn it back on to clear any remaining gas away, and then continue on up the corridor, past the dead moths, to the next operable door. Inside, grab the beef jerky, and three packs of handgun bullets. Keep going to the next intersection and head right. Go into the only door that you can open and dispatch the Closer monster inside. Exit through the double doors to the rear into a large open area containing a few dogs and two Pendulum creatures. Avoidance is the best tactic here, so head right and enter the Sports Shop. Use the walnut in the vice, pick up the Moonstone, and save your game. Now head back all the way to the door with the Red Crescent on it (it's at the top of the escalators, remember), ensuring that you avoid or kill several creatures that appear to have re-spawned along the way. Pop the Moonstone into the door with the Red Crescent, and head into the central area. Simply head for the centre where the ladder leads down and use it to face off against the game's first boss creature.

BOSS ENCOUNTER: SPLIT WORM

Effectively a giant worm, this creature isn't too hard to deal with. In fact, it's surprisingly easy so long as you avoid its slither carcass and earthquake attack.

Simply wait for it to open its gob and shoot off a few rounds of your handgun. After about ten shots in the mouth it dies. No problems.

There'll be a flash of white light, and, as if by magic, the mall returns to its former gleaming self. Bizarre or what? Exit west on your map under the half closed shutter, and near the end head north into the Burger shop. Collect the handgun bullets, first-aid kit and beef jerky (we hope they don't put it in the burgers), before saving and leaving. Exit through the door to the west for another cosy chat with your stalker pal, Detective Cartland.

HAZEL STREET SUBWAY

You don't have a map yet, but you're really going to need one for this confusing area, so head for the

concourse, and go through the small grey door. Head over to the information poster near the turnstiles to discover that you ultimately need to get on the 'Bergen Street' train at Platform 3. First head through the gap on the right hand side of the turnstiles, and, immediately to your right, there's a subway map on the wall, above the yellow heater next to the blue door. Check the map and head for platform 1. After the cut-scene where you get shoved onto the tracks, run directly to the high-sided platform and press **X** twice to get back onto the platform before the train makes strawberry jam out of you. Grab the first-aid kit from the nearby bench, and check your map to go to platform 4. You'll notice there are two sets of stairs that lead deeper into the station leading to

blocked-off areas. On one side there's a nutcracker, and on the other some health drinks and handgun bullets. Head back up the stairs and go to the entrance of platform 2. Use the nutcracker to break the bolt on the thick chain, and head down the stairs. Get the Shotgun from the abandoned train and blast the bloated Insane Cancer creature. Head to the other end of the platform and go down the steps. Check the map and head for the tunnel to platform 3. Take out the three dogs with the handgun and

head for the far end of the platform. Hop off onto the tracks and head for the door where the red light is emanating from. Three more dogs will appear and try to attack you, and a train will begin to thunder into the station. Quickly avoid their drooling advances and run to where you can climb up onto the platform before you get squished. To get onto the train, run to the far end of the platform, go through the unlocked gate, and ascend the stairs. At the top of the stairs go down the other side and get in at the last carriage. After the cut-scene, save your game near the blood splattered icon on the carriage floor. Work your way through the carriages, one by one, killing any Hammerhead monsters that appear. The steel pipe should see most of them off, but the handgun is also useful when a few of them attack at the same time. At the front of the train, take out the Insane Cancer monster with a few blasts of the shotgun, and alight when the train stops at the next station.

UNDERPASS

Save your game on the nearby wall, and exit through the door on the right at the other end of the platform. Head all the way down the steps, turn right at the intersection, and exit through the large white door. Either end of this corridor is blocked off, so the only exit is through the



LET'S SPLIT Ten shots will finish him off.



SEWERS STINK It's easy to get lost here.



SHOW MERCY Don't kill everything – save time.



SHOCK TREATMENT Put the dryer in the water.



DROP IT You'll need to if you want to carry on.

Will you drop it into the hole?
Yes. **No.**

small blue door. Leave the two Pendulum creatures well alone – they're more hassle than they're worth. Kill the two pink Hammerheads and then you'll arrive at another intersection, where you can go straight on, left up another corridor or right through a door. You can go left if you like, but you'll only have to unnecessarily kill more creatures, as the corridor loops back on itself to the same corridor you're already standing in. We advise taking the door to the right instead. There are three pink hammerheads on the other side of the door, so be careful whatever course of action you take. When you come to the next junction with a few bricks crumbled away from the corner section, there's a scary snarling noise, so go left into the room. Here you can pick up a very welcome Underpass map from the wall, a spiked maul, first-aid kit and some handgun bullets. Leave by the other doorway and equip the maul to take down the Hammerhead. Shortly afterwards you'll need to deal with two 'regular' Hammerheads, too.

The corridor will widen a little and you come to another junction. Go straight on this time, and enter the first door on the right. Pick up the wine bottle, two health drinks and the beef jerky from

the wine rack, and leave. Kill the two hammerheads that suddenly appear back in the corridor, and head to the right where the traffic cones are. Turn the corner and pick up the shotgun shells from the barrel. Return back to the junction, turn right and go through the large white door at the end. Quickly dash past the three pendulum monsters and enter the doorway on the left. Run to the end of the brightly lit corridor and exit through the door there. Left and forward lead to dead ends, so go right (you'll hear a muffled rattling noise) until you come to a large white door. Exit through it and kill the



FAT BOY FAT They live in the subway.

two large Hammerheads. Enter the first room positioned to the west of the corridor on the map, and note the fuel tank and water filled hole. It's too dirty for Heather to enter right now, so enter the second room off to the west of the main corridor and collect the two health drinks, shotgun shells and handgun bullets. Now use the empty wine bottle with the kerosene pump. Save, return to the room above, and use the newly filled wine bottle with the fuel tank. Walk over to the right of the fuel tank and use the switch to start up the hoist, thus clearing the way for you to climb down the ladder into the sewer below.

SEWERS

Once below, climb up the two sets of stairs; exit through the blue door, and cross the mini bridge. Continue on down the next set of stairs and use another blue door to enter the main sewage system. Head south down the map, and go west up the stairs into room that contains a useful hair dryer, ampoule and handgun bullets. Exit and return east down the stairs to the main north-south flow. Go through the large white door, quickly kill or dash past three more Hammerhead creatures, and turn left at the intersection. Go through the blue door; pick up the health drink, read the note alluding to a mysterious

monster in the water, and save your game. There are some documents on the floor that can be read, which chronicle the death of two close friends of the person who wrote them. So you'd better prepare yourself for what's coming next. As it happens, you only need the hair dryer to beat the monster from the depths through the next door. Don't cross the bridge until you've used the hair dryer with the outlet on the wall next to the door. This triggers a cut-scene where the creature in question is frazzled. Cross the bridge and exit through the door at the other side. Keep going south along the map, as the way east is blocked, and go through the blue door at the end. East and west are blocked, so make your way along the edge of the sewer, avoiding the pendulum monsters as you go, until you reach the narrow sewer passageway heading west. Run to the end, and exit through the blue door into a brightly lit passage. Run down the stairs and up the other side until you come to another door. Go through that into a darkened area, head up the stairs, turn right, and continue up some more stairs until you arrive at a small niche with a ladder. Climb up the ladder out into an open, canvass-walled area. Follow it round, and save your game at the barrel.

HILLTOP CENTRE

Enter through the white door into a small



OFFICE SMARTY Clues are found on desks.



MONSTER MASH This thing blocks your path.



BOOK OF REVELATION Read your origins.

What's this?

before going through the door next to the broken elevator. Head up the stairs in the next room all the way to the fifth floor. Go through the door there and then through another door at the other end into a larger room. Use the maul on the lighter coloured wall section, which looks as though it's been recently plastered over, to reveal the Silencer for your handgun (and later on the machine gun). Pick up the handgun bullets and health drink, and then interact with the filthy mattress in the centre of the room. This will trigger Heather to chuck items through the hole, after which you should jump down to the level below. Forget about the rubble in the middle of the next room, and exit through the hole in the wall, where the bent girder is, instead. Quickly run around the outside of the building's scaffolding to avoid contact with the pesky pendulums until the camera angle changes to allow you entrance to the main office complex. Exit through the door into the hallway for some fun and games.

Follow the corridor all the way to the end and check out the room full of mannequins. Veterans of previous *Silent Hill* games will feel decidedly uneasy at this point, but other than the sound of a woman's voice and the bloody decapitation of one of the mannequins after picking up the shotgun shells and handgun ammo, there's nothing to get

alarmed about in here. Exit the room, head through the next door on the right, and kill the two dogs in the corridor. Walk to your left and note the door with the red 'Exit' sign above it, as you'll be using that later. Go through the door marked 'Monica's Dance Studio', and head straight through the door in front of you. Once inside the Dance Hall office, get the Office map from the glass coffee table, the first-aid kit and ampoule from the locker. Heather's head turns towards a drawer below the table, but unfortunately you can't open it yet, so exit the room, and head to the southern area of the third floor map, and enter the final room at the end of the corridor. Inside there's a first-aid kit. Now enter the large room on the map at the other end of the corridor to the north. There's quite a welcoming committee in here: an Insane Cancer and two drooling hounds. Clean out the room, and head back to the door marked with the red 'Exit' sign. Floors one, two, four and six are locked, so you need to head for the fifth floor.

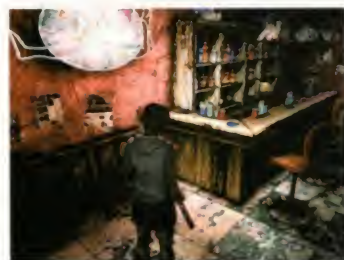
Go into the office on the west side of the map and get the Jack from the shelf in the corner, along with a health drink. Exit and head for the northeast corner of the floor where the museum is located. There's a handy Katana in the smallest room in this area, and a Screwdriver on the table at the end of the passageway at

the far northern end of the map. Return to the third floor to the room where the stuck drawer is (it's marked on your map), and use the Screwdriver to force it open. Get the rope from inside and go to the elevator with a gap in its doors. Use the Jack to force the doors open, and use the rope with the open doorway to trigger a cut-scene where the drop dangles down. Climb down to floor two by pressing \times a couple of times. Save your game at the nearby drinks machine, and then enter through one of the 'Echo' doors on the west side. Pick up the beef jerky inside, and head north into the room with the bathtub. From here venture into the room in the far northwest corner, which contains another bathtub.

Interact with it to trigger a pretty disturbing cut-scene. Welcome to another nightmare! Head south out of the room, and get the handgun bullets from the wheelchair where the freaky doll is sitting. Exit through the door and kill the strange, new four-legged creature with the handgun. These things are vicious; so don't mess about trying to save ammo. Head north through the door into a room with a green strip light on the wall and a withered plant in the corner. Read the disturbing note on the table, and save your game. Go through the door for a cut-scene that introduces Vincent, who, like everyone else in *Silent Hill*, talks in

riddles. In the next room, take the Oxydol, health drink, and two first-aid kits. Read the high school chemistry book for a quick lesson in amateur combustion. Head back out into the corridor and kill the two patrolling dogs. Take the lift located to the north, and head for the first floor. Enter the Last Drop café, kill the Insane Cancer using the shotgun, and get the shotgun shells and Pork Liver from the fridge before leaving the room. Head to the far north of the map for an encounter with a rather unpleasant boss-type creature, that doesn't appear to want to fight you. Read part of the fairytale in the book on the floor nearby, and then take the lift up to the fifth floor. Head for the western area of the map and pump the two freaky dog-like creatures full of hot lead from your handgun. Pick up the two packs of handgun bullets from the room in the southwest corner, and, more specifically, the Matchbook. Now head over to the eastern side of the floor, and head north into the gallery. Save and go over to the large picture hung on the wall. Combine the Pork Liver, Oxydol and Matchbook to burn the picture and reveal a small exit hatch.

Head out to the staircase and descend the stairs to the fourth floor. Read the next piece of the fairytale on the nearby table before leaving through the door. Kill or avoid the three deadly slithering



monsters in the corridor and then head all the way along the same corridor to the large room at the top of the western side of the map. Get the Silver Coin and use it in the Vending machine in the corner. Pick up the Life Insurance key, and head back out, turn left and then unlock the door in front of you. Going this way cuts out any sticky encounters with pursuing monsters, so head for the elevator and go to the first floor. Go over to the door that opens the way to the western side of the map and use the Life Insurance key to gain access. Head south and either kill or avoid the slithering creatures before entering the second room along the southern corridor. Read the final part of the fairytale, and prepare for a pleasant surprise when Heather reads out the phrase 'Tu Fui, Ego Eris'. There's a distant monster sound, and then everything goes quiet. As soon as you step back into the corridor (or anywhere else in the building) every creature – including the boss guarding the entrance – has disappeared. Exit the building and head for home. Continue along the road and go down the first alleyway on the left leading to the Daisy Villa Apartments. Go through the door and head for your apartment (room #102). Before you go inside, make sure to save your game first at the red save icon near your own apartment. You'll know when you've come to your pad

because the camera angle suddenly changes. After the protracted cut-scene with Claudia, prepare for your second boss encounter.

BOSS ENCOUNTER: MISSIONARY

This towering creature is very quick, so un-equip your bulletproof vest and equip the shotgun. Keep running around to make life difficult for the dual-bladed fiend, and when you hear the swishing sound of one of his blades, quick fire a single shell at his carcass. If you hear a ricochet sound, it means the blade protected him and you were too slow to fire. He should crumple into a pile of his own ooze after about half a dozen slugs pepper his fetid carcass.

SILENT HILL

After the next cut-scene with Detective Doug, head for your bedroom and get the stun gun and two battery packs from the open drawer. Leave your apartment, and exit through the door. You don't need to save again, as you get the opportunity to do in the safety of your motel room in Silent Hill. After the next cut-scene, leave for Brookhaven Hospital. To get there, check out your map. The best route to take is to head north towards Rosewater Park and then northwest along Nathan Avenue. About a third of the way along, head south past Pete's Bowl-O-Rama and

go inside the Heaven's Gate nightclub. Read the tourist pamphlet, and pick up the beef jerky, first-aid kit and shotgun shells. Leave and head for Brookhaven Hospital. Dodge around the pendulum creature and enter the hospital specifically where it's been circled on the map.

BROOKHAVEN HOSPITAL

Kill the two nurses inside, and head into the hospital office in front of you to save your game. Pick up the hospital map lying on the table and two health drinks. Now enter the room to the right and read the account of Stanley Coleman from the diary on the table. Head for the Doctor's Lounge and get the handgun bullets, and kill the two nurses with the katana. If you're feeling brave, there are three nurses to carve up in Room C2, but you get an ampoule for your troubles. Now go to Room C4 and look at the strange arrangement of objects stuck to the wall near the bed. There's a key you'll need, but leave it for now. Use the lift to level 2. Head down the corridor and read the note on the table. Head for the Women's Locker room and pick up the shotgun shells, Nail Varnish Remover and Perfume. Equipping the Perfume prevents some of the creatures from attacking you. Head back to Room C4 on Floor 1 and use the Nail Varnish Remover to get the Stairwell Key

from the wall. Return to Floor 2 and go to the number riddle on the wall at the end of the corridor. Punch in 8634 if you're struggling to work it out. Open the door and chop up the two nurses, and head for the Examining Room. Examine the corpse and go to Room M4. Turn off the alarm, note the time, and open the attaché case. The code is 0646, naturally. Take the Instant Camera and head for Room M5, where you need to kill three more nurses before taking the first-aid kit from the table and returning to Floor 1.

Use the Stairwell key to ascend to the Basement floor, pick up the submachine gun bullets and submachine gun itself a little further around past the wheelchair. Enter the Store Room to the south and use the Instant Camera where the suspicious looking gap that you can't squeeze into is. The code on the photo reads: 6534. Walk up the staircase to Floor 3, and save in the Store Room in the northwest corner. Take the stun gun battery and two health drinks from the shelf. Head over to the western side of the map and input the code [6534] on the keypad. Go into Room S1 and get the two health drinks and read the article. Now get the beef jerky from the wooden bench before heading to Room S7. Read the note, leave and take down the three nurses outside. One has a gun, so be quick about it. Head into Room S12 and answer the



SAVING GRACE The red marks save your place.



the note, leave and take down the three nurses outside. One has a gun, so be quick about it. Head into Room S12 and answer the phone. Take the lift down to Floor 2 and run to the end of the corridor. Go through the new door marked 'M', and follow the passageway to the small door. You'll have to negotiate a few more long passages and go through a couple more doors, but you're pretty much guided in the right direction throughout.

NIGHTMARE HOSPITAL

After you finally arrive at the red save mark, the world turns nightmarish once more, so exit out the door climb up the ladder and exit through the door on the right. This is freaky, but hold yourself together and head for Room S3 to save your game. Take the handgun bullets and head for Examining Room 4. Note the bucket of blood, and go to the Day Room. Cross the room and exit out the other side. Kill the three slithering beasts and enter the Store Room next to the elevator. When the creature in the mirror stops mimicking your every move, and blood starts to appear in the room, leave quickly or you'll eventually die. Go to Floor 2 and head for the Women's Locker Room. Take the two health drinks and the plastic bag from the bin. Now go into the Men's Locker Room and open the locker containing the phone. After the cut-scene,

avoid or kill the two slithering creatures in the corridor and head for Examining Room 4 to use the Plastic Bag with the bucket of blood. Go to Floor B3 using the lift and look at the Roman numerals scratched on the cooker door. Match up the position of the numbers with the positions on the adjacent beds, noting the order [I – IV] that they should be written down. You should come up with the following code for the lock: 6387.

Take the Cremated Key from inside, and head for the Examining Room on Floor 1. Save, read the document on the table and take the ampoule. Go to the Day Room using the top doorway and read the document at the end. Head back out (avoiding the creature wherever possible) and enter the Day Room from the bottom entrance. Kill the nurse, and exit into the western side of the map. This is a bit tricky, but take out the three slithering beasts and the gun-toting nurse. Go into Room C1 and read the birthday card on the floor. Also take the shotgun shells, handgun and machine gun bullets. Enter Room C4 and save your game, before using the blood with the Sacrificial Alter. Climb down the secret ladder for a meeting with Leonard.

BOSS ENCOUNTER: LEONARD

Killing this monster is easy, so long as you keep moving and have the shotgun equipped. As soon as he/it pops up out of the water, shoot him/it with the shotgun once. Repeat about six to eight times, and you'll be victorious.

After the bright light and cut-scene, collect the Talisman and leave the hospital. After another cut-scene between Vincent and Claudia, head back to Jack's Inn for a brief chat with Vincent. What's he doing there, anyway? Head northwest along Nathan Avenue and keep running without the bulletproof vest equipped to avoid the dog's eager advances. Eventually another cut-scene will be triggered, and you'll arrive at your next port of call...

LAKESIDE AMUSEMENT PARK

Yeah, like this is going to be fun. Not. After the freaky cut-scene, put the bulletproof vest back on, and enter the yellow corrugated door. Dash past or kill the two,



HANGING ROUND The door's just behind you.

A quiet young man, but quite friendly, as you can see.

super-speedy Closer creatures and head for the Souvenir shop on the right hand side. There's quite a lot to collect in here, so don't leave until you've found two first-aid kits, a beef jerky, two packs of handgun bullets, an ampoule and the Rollercoaster key. Note: the latter's in a tin on the ground to the immediate right of the red save point. Save and exit, before heading outside and along to a brown door further along on the right. Dash past the two dogs and go through the steel on the other side. Quickly head left and follow the signs for the Mountain Coaster until you arrive at a set of steps. Run all the way up – trying to avoid the pendulum creatures – and go inside the control box at the top using the Rollercoaster key. Take the two health drinks and interact with the panel. Press yes to deactivate the power (thus allowing you to walk on the tracks outside) and go through the gates onto the rollercoaster tracks directly outside the power room marked 'danger zone'. Run along the track until a cut-scene is triggered. On waking, go through the doors into the Borley Haunted mansion area. Save your game at the kiosk and then venture inside. Do what the voice tells you and go through the three rooms, and after leaving through the door marked 'exit', run like mad away from the chasing red light. Eventually you'll come to a door. Quickly open it and keep running because the red light will still chase you for a while yet.

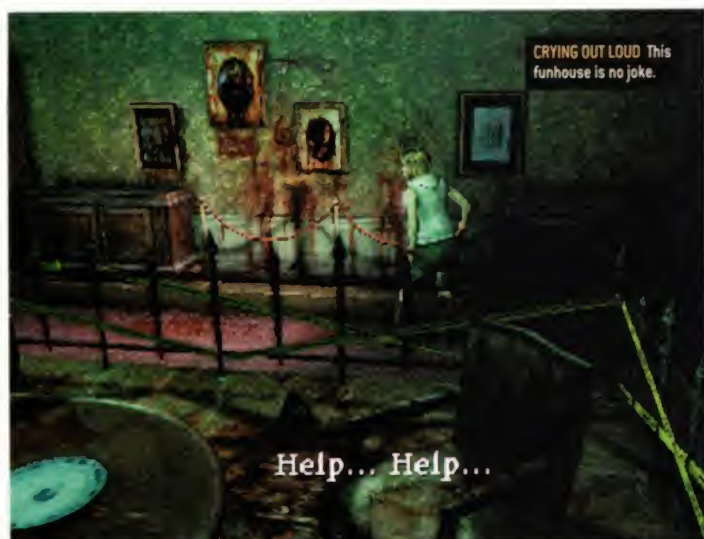
Exit outside through another door and run through about three or four areas that are crammed full of nasties. You'll need to open gates as you negotiate each area, but don't bother trying to kill all the creatures, as it's a waste of precious ammo. When you arrive at the stage area, pick up the Chain from the table and the Red Shoe which is further around, along with a health drink and shotgun shells from a bench. Next head back to the Rocket Ride which is a couple of areas back. Attach one end of the Chain to the bar in the central column and the other end to the nearby green gate marked 'Closed'. OK now you just need to get the ride started, so head into its control room, switch it, and head through the newly opened gate. After the cut-scene with Cartland, go through the gate and enter the Fortune House. Take the Doll's Head and

Cartland's Notebook before saving and leaving for the Doll's House nearby. Use the Red Shoe with the Cinderella Doll and the Doll's Head with Snow White. Go through the door on the left inside the room, and head through the metal door on the left at the end of the passage. Run past all the monsters that try to attack you until you come to a set of metal swing gates. Go through these and pick up the first-aid kit on the bench before entering the carousel just ahead. When the carousel starts, walk over to the horse with the note pinned to its body with a large nail, and read it. Quickly equip the katana and hack away at all 12 horses until they stop moving around. When the last one has been 'killed', it's time to face the fourth boss...

BOSS ENCOUNTER: MEMORY OF ALESSA

This fight sees you taking on four evil versions of yourself. Yeah, it's a bit spooky, but following these simple tactics will see you defeat these tough bosses fairly rapidly. They all attack separately, so you won't need to take them on all at the same time. The first Alessa attacks with a knife, the second with a handgun; the third wields a katana, and the fourth with try to hose you down using a machine gun. It's important to keep using the katana; otherwise you'll run out of ammo. Keep in close proximity to each boss by using the circling around technique. Allow them to take a swipe at you, dodge out of the way and then get a couple of quick blade slashes of your own in. Wearing each version of Alessa down takes time, but you shouldn't take too much damage in beating her four times. As we mentioned, two of the Alessas wield guns, so as soon as you hear them load their weapon (particularly the machine gun), run away quickly, or you'll be filled full of holes. The same circling technique is still strongly recommended, however.

After the fourth Alessa finally fizzles away, head over to the patch of blood on the floor of the carousel and examine it. Leave the carousel and go through the door nearby. Read the writings on the tunnel wall as you speedily make your way down the white passageway. Head up the steps.



game. Go through the door to the right and get the Church map off the wall. Go into the confessional chamber and, after the cut-scene, decide how to respond. Head down the corridor where the radio hiss gets louder and enter the door on the left. Run past the Closer creature and exit through the other door to a corridor with two Insane Cancers. Take out the one on the right with the stun gun, and go into the room nearby. Take the two packs of shotgun shells from the shelf, read the letter on the table and take the cassette recorder. Leave and electrocute the other Insane Cancer before heading through the door it's stood by. Run into the room at the end of the corridor featuring a large save icon on the floor. Save and return to the corridor only to hear the screams again. Return to the same room and save again. This time when you go outside the screaming should have stopped, so look at the painting on the wall and move it. Open the door and head to the far end of the passage. Head around the edge of the platform and take out the Missionary creature. Go through the door at the end and read the books. Pick up the 'Moon' tarot card and, after the cut-scene with weirdo Vincent, use the lift to descend to the lower level.

On leaving the lift, head through the door on the right. Go through the door ahead of you and take the 'Hanged Man'

tarot card from the corpse on the trolley and some shotgun shells. Continue down the corridor and enter the next room. Take the two stun gun batteries and the Diary from the bed. Head back toward the direction of the lift and follow the platform to the other end. Go into the last-door-but-one and take out the Missionary and the Pendulums inside. Head through the door at the end, and go into the room on the left hand side. Dodge around the three vicious Closer creatures and take the opposite door. Head over to the bloody footprints halfway down this corridor and interact with the wall. This reveals a secret entrance, and inside there's another tarot card marked 'The Fool'. Read the 'Aglaophotis' book and take the handgun bullets and two ampoules before leaving.

Take out the two Insane Cancers that appear back in the corridor with the stun gun, and return through the room containing the three Closer creatures and head left down the corridor. Take another left and go into Alyssa's room. Examine the opposite door and note you need another tarot card in order to get through it. Get the Brass key from the wall, and head back to where the two confessional rooms are near the entrance to the main church. Unlock the door just to the side of them with the Brass key. Go into the first room on the left and read the letter on the teacher's desk, and then the desk in the

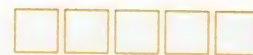
middle. Exit through the other door, dodge the Insane Cancer and go through the first door on the right. Take the first-aid kit and read the letter and then use the cassette in the tape player. Exit the room, enter the next door on the right and take the 'High Priestess' tarot card from the bed and read the card. Check out the final room outside, and then return all the way back to Alyssa's room. If you're struggling with where to place each tarot card, there's a clue on the door. Put the 'Hanged Man' card middle bottom, the 'Fool' middle right, 'High Priestess' middle left, 'Eye of Night' top left, and 'Moon' top right. Et voila, save the game and head through the door. Follow the blood-soaked passageway to the large doors at the other end. After the biblical waffle, walk over to Claudia and use the small, round Pendant that you started the game with on her. After the next cut-scene, walk over to the shredded hole and jump in to face the final boss...

BOSS ENCOUNTER: THE GOD

You may be surprised to hear that the final boss isn't too difficult – but only if you follow our tried and tested boss-bashing technique. It's not the quickest means of defeating him, but you shouldn't get so much as a scraped knee if you use the following hit and run technique. The only time he's vulnerable is when he lays his head down on the

ground. If you're using a melee weapon (and we suggest you employ the services of the maul if you are), quickly dash in and hit him twice on the bonce with a full overhead swing before retreating to the relative safety of the semi-circle. A safer method of attack when his head is laid on the ground (ammo permitting) is to shoot at him from behind the semi-circle. This way you avoid his sweeping arm attack, which is something he can only do if you hang around in front of him. His main attack is the 'chasing flame', however. The best way to deal with this is to position Heather somewhere in the middle of the room (but not too close so that he can get you with his arms) and wait for the flames to appear. As soon as they do, run away from them and sprint in a circle behind you back to where you began in the middle. Sometimes he'll make flames appear in one place and then, just as you're running away, some more will appear in the direction you're moving in to block you off. This simply means that you need to double back on yourself to the area where the first set of flames appeared. It's a technique that will become second nature after a while. The main thing is to keep repeating these attack and avoidance manoeuvres for about ten to 15 minutes. Eventually The God will fall down dead and you can enjoy the end sequence. Game over.

MINI TIPS



GET MORE FROM YOUR FAVOURITE GAMES WITH THESE CHEATS AND CODES.

PRIMAL

CHEAT MENU

Press **△**, **□**, **△**, **□** and hold them down for five seconds at either the main menu, or bonus materials menu.

INVINCIBILITY

Enter DEMONISE at the cheat menu.

SOLUM SCENES

Enter SNOWFLIGHT at the cheat menu.

AQUIS SCENES

Enter CHARYBDIS at the cheat menu.

AETHA SCENES

Enter FLINTLOCK at the cheat menu.

VOLCA SCENES

Enter SUNSTONE at the cheat menu.

UNLOCK ALL TAROT CARDS

Enter ARCANUM at the cheat menu.

EASY KILLS

Enter MORTIFIC at the cheat menu.

ACTORS FEATURETTE VIDEO

Enter SEABREEZE at the cheat menu.

ALL BONUS B VIDEOS

Enter AURORA at the cheat menu.

ALL BONUS C VIDEOS

Enter PSYCHOSIS at the cheat menu.

ALL BONUS D VIDEOS

Enter MIRRORRY at the cheat menu.

OPENS UP ALL BONUS E VIDEOS

Enter ASCENDANT at the cheat menu.

DEF JAM VENDETTA

CHARACTER SELECT

From the main menu, enter Battle mode. On the 'choose match' screen, select any match type. On the user setups screen, enter a user ID and continue to the next screen. Once at the choose fighter screen, hold down **△**, **□**, **△**, **□** simultaneously, and enter any of these sequences to unlock the wrestler.

ARII

△, □, △, □, □

BRIGGS

△, △, □, □, □

BRIGGS ALTERNATE COSTUME

△, △, □, □, □

CARLA

△, □, △, △, △

CHUKKLEZ

□, □, △, △, □

CRUZ

□, △, △, △, □

D-MOB

□, △, △, △, □

D-MOB ALTERNATE COSTUME

□, □, △, △, □

DAN G

△, □, △, □, □

OEEBO

□, □, △, △, △

DEJA

□, □, □, □, △

DMX

□, △, □, △, □

DRAKE

△, □, □, △, △

DRAKE ALTERNATE COSTUME

△, △, △, □, □

FUNKMASTER FLEX

□, △, □, □, □

HEADACHE

△, △, △, □, □

HOUSE

△, △, △, □, △

ICEBERG

□, △, □, □, □

LUOACRIS

□, □, □, □, △

MANNY ALTERNATE COSTUME

□, □, □, □, □

MASA

△, □, △, □, □

METHOD MAN

□, □, △, △, □

MOSES

△, △, □, □, △

N.O.R.E.

□, □, △, △, △

NYNE

□, □, △, △, △

OMAR

□, □, □, △, △

OPAL

□, □, □, □, △

PEEWEE

△, △, □, △, □

PEEWEE ALTERNATE COSTUME

△, △, □, △, □

PENNY

△, △, △, △, □

POCKETS

△, △, □, □, △

PROOF ALTERNATE COSTUME

△, □, △, □, □

RAZOR

△, □, △, □, △

RAZOR ALTERNATE COSTUME

□, □, △, △, △

REDMAN

□, □, △, □, △

RUFFNECK

△, □, △, △, □

RUFFNECK ALTERNATE COSTUME

□, □, △, △, □

SCARFACE

□, □, △, △, △

SKETCH

△, △, □, □, △

SNOWMAN

△, △, △, △, □

SPIDER ALTERNATE COSTUME

□, △, △, □, □

STEEL

△, △, □, □, △

T'AI

□, □, □, △, □

ZAHEER

△, △, □, △, △

CLUB LUDA VENUE

Beat Ludacris in Story mode to unlock his venue.

UNLOCK GRIMEYVILLE VENUE

Beat N.O.R.E. in Story mode to unlock his venue, Grimeyville.

UNLOCK THE BOUNTY CLUB VENUE

To unlock the The Bounty Club venue, beat D-Mob in Story mode.

UNLOCK THE FACE CLUB

AFTER HOURS VENUE

Beat Pockets, House and Snowman in Story mode.

UNLOCK THE JUNKYARD VENUE

To unlock The Junkyard, beat DMX in Story mode.

DARK CHRONICLE

BUTTERFLY FOREST ELEMENTS

If looking for elements to build up your weapons or to build your towns, revisit Butterfly Forest. Before entering the level, press **△** to see what elements can be found. It's an easy way to look for the particular element you need.

EASY ITEMS

To get health and battle items easily, go around and collect more people to put on the train. Then go on the train and make them join your party. Use them to make things such as Cheese, Roasted Chicken and Improved Bombs. To swindle some free items, get Polly and/or Ferdinand to accompany you on your journey. When you are on the train, add them to your party. Press **△** and go to character. Go to them and use their ability to gain free items. Pam is also a good character to get. Put him in your party, and if your better character dies, use his special ability to leave a dungeon for free.

EASY LEVEL UP

Take one of your strong characters (ie, most health, strongest weapon) but not the Ridepod, and go to a dungeon that you can get minimal damage done to you. Kill the enemy with your strong person, and immediately afterwards, press **△** to switch characters or **□** to switch to the Ridepod, and the experience will be distributed evenly between them. To level up your weapons faster, alternate your characters. Press **△** immediately after defeating an enemy. The ABS points will then get distributed evenly between your right and left-handed weapons. This way, you do not have to actually use your gun/armband to level them up.

EASY MONEY

When you get Erik in Chapter Two, go up to him and add him to your party. Press **△** to go to the menu and select 'character'. Select Erik and use his ability to make bombs. Then, send him back to the train and sell them to others. Keep going back to him when his skill points increase. Each of his bombs will make you 150 Gilda.

BAOGES: AQUATIC BADGE

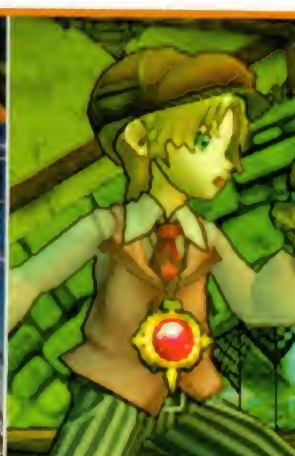
Throw Gift Capsule filled with three Batton at a Froggy.

BEAST BADGE

Throw Gift Capsule filled with three Cheeses at a Sewer Rat.

CARD BADGE

Throw Gift Capsule filled with three Diamonds at a Diamond Card.





DISC INFO

Director
Terry Gilliam
Rating M15+
Genre Black Comedy
Distributor Fox

BRAZIL

The eighties were an interesting time, full of both promise and a more than healthy amount of fear. Although the spiritual and sexual freedom of the seventies had evaporated, the eighties still held the promise that there was a better future. Unfortunately, the eighties also saw the height of the Cold War with all of the nuclear paranoia that entails, making it a time ripe for dystopic visions of the future. We all know *Mad Max* and *Mad Max 2* (forget three actually exists, I did and it makes the world a better place) and all of the pale imitators that continue to appear. Less well known (undeservedly so) is Terry Gilliam's (the chubby man often seen in a frock in *Monty Python*) masterpiece, *Brazil*, a simultaneously funny, bizarre

and terrifying trip into a bureaucratic underworld in which a simple typographical error can mean the end of a life and having your faulty plumbing fixed is a fate sometimes worse than death.

Intrigued? You should be. No one can truly call themselves a cineaste without seeing this slice of demented genius. Jonathan Pryce plays Sam Lowry, a lowly government worker living "Somewhere in the 20th Century" as the ambiguously worded intro tells. Sam works for the Ministry, a catch all government department staffed by hordes of faceless wage slaves packed into cube farms, following the most incredibly obtuse administritivia imaginable. Unlike his co-workers, Sam has an active imagination and some emotional depth (though necessarily stunted by his upbringing). In his dreams, Lowry takes the form a winged soldier questing to save a mysterious and beautiful woman. Unfortunately it seems that everyone else just wants him to wake up to

reality and be as shallow as everyone else. The plot kicks off due to a clerical error - a dead bug causes a slight spelling mistake, issuing an arrest warrant for a Harry Buttle rather than for Harry Tuttle (Robert DeNiro), a terrorist plumber more interested in getting the job done than filling out the necessary reams of paperwork. To say any more about the plot would do the film and the audience a great disservice as trying to follow the labyrinthine plot whilst trying to work out what is a dream and what is in fact reality is the real pleasure of the film. Through his "adventures", Lowry meets and runs afoul of some of the most amazing science fiction characters ever put on screen including two evil plumbers (one played by Bob Hoskins who ironically later ended up played Mario, the ultimate good plumber), his plastic surgery obsessed mother, terrorists, a mysterious truck driver who looks like the woman in his dream and a truly creep Michael Palin (Mr. Smoketoomuch from *Monty Python*), all cloaked in comedy so black it actually exhibits the ability to draw light in.

The only real disappointment with the region 4 release of the film (aside from the fact that it's been delayed by around five years after the region 1 release) is the special features. Although the included on-set documentary, "What Is Brazil?" is excellent, the lack of any other special features is a real disappointment, especially considering the wealth of special features available on some of the American releases (the Criterion Collection version is amazing) including audio commentaries, documentaries on the legal battles Terry Gilliam had to go through to get the film released without a cop out studio ending and different cuts of the film. Don't bother renting *Brazil*. Buy it. If you like it (and you will), get together the cash and order the special edition. You won't regret it.



★★★★★ Daniel Wilks



11'09"01

Director Various Year 2002 Genre Documentary Distributor Magna Pacific

We will all remember where we were and what we were doing when we first heard the news of the September 11 terrorist attacks on the twin towers - it's an event destined to go down in history as one of the most outrageous and damaging terrorist attacks ever perpetrated. 11'09"01 is a film dealing with eleven different directors' reactions to the fateful day. The brief was simple - eleven directors from around the world were commissioned to make a short film of 11 minutes, 9 seconds and 1 frame. Only the length has to be adhered to - otherwise the directors were given free artistic reign. The end result is a mixed bag with some wonderfully poignant moments as well as some far too ambitious enterprises rendered a little impotent due to the slavish time constraints. Highlights of the collection include Ken Loach's film showcasing a Chilean exile writing a letter of sympathy to the American people for September 11 whilst asking them for their sympathy for the American sponsored violent overthrow of the Chilean government and the murder of Salvador Allende on another Tuesday, September 11, 28 years ago. Sean Penn once again shows he's a genius with his one-man show starring a very old Ernest Borgnine as a batty widower communing with his dead wife and trying to get some flowers to grow. Unfortunately his window is blocked by the shadow of the North Tower. One day the flowers grow and the loss of his wife becomes a crippling burden. The most innovative film cast Osama Bin Laden as something of a saviour. A group of young African boys living in Burkina Faso see Osama Bin Laden and decide to capture him for the \$25 million reward so they can save themselves and their friends from poverty. Aside from the interesting positioning of Bin Laden, this film stands out due to the fact that it is the only one with the guts to make the viewer smile and sometimes even laugh. Sometimes good feelings are more poignant reminders than abject depression.

★★★★★ Daniel Wilks



TERMINATOR 2: ULTIMATE EDITION

Director James Cameron Rating M15+ Genre Action Distributor Universal

There's not much need to go into the plot of Terminator 2 - if you haven't already seen it there's a fairly good chance that you have absolutely no desire to and no amount of persuading will change your mind. Likewise there's no real reason to go into the value of the film. It's great. You know it's great and you're going to continue thinking it's great no matter what. What should you buy the Ultimate Edition DVD then? Special features, and a whole whacking heap of them. Without a doubt this is the most impressive 2-disk set to be released in region 4 to date - simply listing all of the features available could fill up the entire review, seriously. The best yet least obvious feature is the remastered and extended footage that makes up the feature. Do the extra scenes make much of a difference to the overall flow of the film? Not really but they do serve to fill in some gaps and it's great fun

playing spot the difference. The new DTS 5.1ES sound is also outstanding - if you haven't forked out for a DTS decoder and speakers yet now would be a good time. Ahnold and explosions have never sounded so clear. Other features include a very busy audio commentary with 26 cast and crew, a host of documentaries and behind the scenes featurettes, a collector's booklet and the entire T2 screenplay. For once there's a bit of truth in advertising - this really is the Ultimate Edition of Terminator 2. If you're a fan of the movies do not hesitate to pick up a copy now. Hell, if you like to see and hear things go boom go and grab yourself a copy. Hopefully if we buy enough it will prove to the distributors that region 4 likes special features just as much as region 1.

★★★★★ Daniel Wilks



WHAT'S ON YOUR

PS2 DVD



WE'VE BEEN GOOD TO YOU BEFORE. BUT WITH THIS AMOUNT OF DVD SPLENDOR, OUR DISPLAY OF AFFECTION IS BECOMING A TOUCH OBSESSIVE. YOU DO LOVE US, DON'T YOU? SAY YOU DO...

COVER GAME



BLAM!
GANDALF
GOES
BANZAI!

RETURN OF THE KING

FRODO, SAM, STING AND RING. HMM. SOUNDS A BIT...

Get this: this is your first-ever chance to see *LOTR* footage anywhere in the known world. Ever. In case you didn't know, *The Lord of the Rings: The Return of the King* is pretty much just battles all the way - perfect fodder for EA's second *LOTR* game, and it's looking even more stunning than the first eye-bending title. You simply must see this. Go on then!



PREVIEWS



JUDGE DREDD: DREDD VS DEATH

The future's meanest, baddest and oldest lawman takes on Judge Death himself. (And at that age, you'd have to.) First-ever footage of the hard-boiled blaster.

REVIEWS



EYETOY: PLAY

We show the depths to which the DVD team can sink when filming PS2's oddest gadget. You'll laugh. You'll cry. You'll return to the main menu very quickly...

PREVIEWS



TIGER WOODS 2004

The man might have totally lost the plot when it comes to reality, but *Tiger Woods* the game is virtual golfing king. Real swing all the way baby.

DISK IN FULL

>> **SPECIAL FEATURES** Colin McRae Rally 04, Return to Castle Wolfenstein: Operation Resurrection, Buffy the Vampire Slayer: Chaos Bleeds

>> **EXCLUSIVES** Gran Turismo 4 Interview, Need for Speed Underground, Tomb Raider: The Angel of Darkness, James Bond 007: Everything or Nothing, Medal of Honor: Rising Sun, Harry Potter: Quidditch World Cup, SSX3, Lord of The Rings: Return of The King, Tiger Woods PGA Tour 2004

>> **NEWS** Alter Echo, Sphinx and the Shadow of Set, The Hobbit, SWAT: Global Strike Team, Hunter: The Reckoning Wayward, Lord of The Rings: The Treason of Isengard, The Fast and The Furious, SpyHunter 2, Broken Sword: The Sleeping Dragon

>> **PREVIEWS** Judge Dredd: Dredd Vs Death, Freedom: Soldiers of Liberty, XIII, Battlestar Galactica >> **REVIEWS** Summer Heat Beach Volleyball, EyeToy: Play, Futurama, Dead To Rights, Mace Griffin: Bounty Hunter, Die Hard Vendetta, World Championship Snooker 2003, Dynasty Warriors 4, Hulk, SX Superstar >> **CHEATS** Dancing Stage Megamix, Battle Engine Aquila, Hulk, Def Jam Vendetta, Prisoner of War, Freestyle

>> **EXTRAS** Import - Virtual On: Marz, Import - R Type Final, Midway Games European Showreel 2003: Freestyle Metal X, Freaky Flyers, ESPionage, NHL Hitz Pro. EA Games European Showreel 2003: Madden 2004, NBA Live 2004, F1 Career Challenge, NHL 2004, MVP Baseball 2004, Rugby 2004, FIFA Football 2004, NBA Street Vol 2. Summer Heat Beach Volleyball Trailer, Die Hard: Vendetta: Making of Feature. Phew.

EXCLUSIVES



GRAN TURISMO 4 INTERVIEW

You need to come here and watch this, my son, because we've sat down with the team behind GT4 and forced the truth out of them. With tongs!



BOND 007: EVERYTHING OR NOTHING

Witness all the smarm, charm and bodily harm of the world's most violent secret agent in his all-new PS2 mission. Eat my bullet, Money Penny!



MEDAL OF HONOR RISING SUN

Pearl Harbour becomes digital entertainment! There's something wrong with that concept. But it looks absolutely stunning, so that's OK. Isn't it?

SPECIAL FEATURES



COLIN MCRAE RALLY 04

JOCKS AWAY AND ER, ETC...

REAL GAMEPLAY FOOTAGE

No carefully edited trailers here. Just us playing the game not particularly well. Still, you can't see this stuff anywhere else, so we'll have less bitching about our playing skills and more praise for showing you it first.

MULTI-ANGLE MADNESS

We've taken three of the best *Colin McRae 04* courses - Sweden, Finland and Spain - and presented them for your delectation from two different perspectives. You choose how you watch! Do not miss this.

BUFFY THE VAMPIRE SLAYER: CHAOS BLEEDS

'STAKE' YOUR CLAIM HERE. AHM.

Want your first ever glimpse of Sunnydale's finest on the PlayStation2? Sure, the show may be winding to a close (fanboys weep!), but you can still get your fill of vamp-related violence right here and now. This'll help your withdrawal symptoms no end. That not enough? How about interviews with James 'Spike' Marsters and Joss 'I invented the whole concept' Whedon, then? Not so big now, are ya? As the little cartoon fella with the sweets says in the advert.



BIGGER THAN JESUS!



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GAME OF THE YEAR
MIRACULOUSLY
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 * 50046 SWEET CHILD OF MINE
 * 50049 ENTER SANDMAN
 * 50051 MISSION IMPOSSIBLE
 * 50031 EYE OF THE TIGER
 * 50033 THE SIMPSONS
 * 50019 SNOOP DOGG: BEAUTIFUL
 * 50011 L/PARK: SOMEWHERE I BELONG
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MobileMojo

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ID: 40094
Stick Out Ya Wrist (Nelly)

ID: 40085
Flintstones Theme

ID: 40098
HULK (TV THEME)

ID: 40054
Thunderstruck

ID: 40077
THE SIMPSONS

ID: 40076
Blister In The Sun

ID: 40084
BUFFY Theme

RINGTONES

TOP TEN!!!

1. R. KELLY: IGNITION 11176
 2. BEYONCE: CRAZY IN LOVE 11357
 3. DELTA GOODREM: INNOCENT EYES 11397
 4. BUSTA/RHONDA: I KNOW WHAT U WANT 11336
 5. 50 CENT: 21 QUESTIONS 11282
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 Candice Alley: Falling 11400
 United States Of Whatever 11390
 Craig David: Rise & Fall 11348
 Stacie Orrico: Stuck 11223
 B2K/P.Diddy: BumpBumpBump 10998
 J.Lo/LLCool: All I Have 11134
 J.Lo: I'm Glad 11284
 The Roots: When I Get You Alone 11398
 Miss Tee: Scandalous 11212
 Justin.T.: Rock Your Body 11286
 Christina Aguilera: Fighter 11240
 POD: Sleeping Awake 11278
 JaRule/Ashanti: Mesmerize 10954
 Tati:U: All The Things She Said 11010
 Tati:U: Not Gonna Get Us 11248
 Big Brovaz: Favourite Things 11393
 Powderfinger: On My Mind 11437
 Ashanti: Rock Wit You 11304
 Dandy.W: We Used To Be Friends 11352
 Rob Dougan: Furious Angels 11402
 GoodCharlotte: Girls&Boys 11396
 SNAP: Rhythm Is A Dancer 11438
 Tupac: Thugz Mansion 11157
 Boomkat: The Wreckoning 11262
 Planet Funk: Who Said 11399
 Train: Calling All Angels 11384
 Foo Fighters: Times Like These 11008
 AvrilLavigne: Losing Grip 10940
 Hot Action Cat: Fever For Flava 11294
 50 Cent: P.I.M.P 11302
 50 Cent: Wanksta 10916
 Seven Nation Army 11287
 Powderfinger: On My Mind 11437

#1 LINKIN PARK: FAINT 11433

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 SHAGGY: HEY SEXY LADY 10869
 LINKIN PARK: IN THE END 10258
 L.PARK: SOMEWHERE I BELONG 11179
 BIG YELLOW TAXI 11009
 XZIBIT: MULTIPLY 10955

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I COULD WALK 500 MILES 10513
 SMOOTH CRIMINAL 10436
 THE WIGGLES: HOT POTATO 11022
 THE LOGICAL SONG 10727
 TEQUILLA 10488
 THE KETCHUP SONG 10834
 SALT N PEPPA: PUSH IT 10771
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 BLINK 182: DAMMIT 10117
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 AVRIL LAVIGNE: SK8ER BOI 10845

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WITHOUT ME 10633
 BUSINESS 11291
 8 MILE 10907
 STAN 10447
 SUPERMAN 10667
 LOSE YOURSELF 10912
 SING FOR THE MOMENT 10666
 CLEANING OUT MY CLOSET 10662
 THE REAL SLIM SHADY 10398
 ENTER SANDMAN 10154
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 ACDC: BACK IN BLACK 11064
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 SMOKE ON THE WATER 10435
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 U.KERINAGHAN: OUTBACK CLUB 11306
 G&R: SWEET CHILD OF MINE 10475

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EYE OF THE TIGER 10163
 MISSION IMPOSSIBLE 10338
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 JACKASS: WE WANT FUN 11062
 LORD OF THE RINGS 10986
 BOND (TRADITIONAL) 10278
 BEVERLY HILLS COP 10061
 THE GODFATHER 10503
 PINK PANTHER 10382
 STAR WARS 10452
 HARRY POTTER 10221
 TERMINATOR THEME 10489

LOGOS

1. I LOVE ME (but who wouldn't)
 2. GRR ARGH!
 3. NEW FEAR

PICTURE MESSAGES

I WANT YOU TO STAY FAR, FAR AWAY FROM ME.
 Am I Dead Yet?
 HA, HA
 Hello you
 jackass
 How you doing?
 Sexu devil
 8
 you are DROP-DEAD gorgeous
 USE THE FORCE